

# Buffalo Fine Arts Academy Albright Art Gallery

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## Illustrated Catalogue Department of Prints with Introduction and Notes

BUFFALO, N. Y.  
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1905



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THE ALBRIGHT ART GALLERY



THE BUFFALO  
FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

ILLUSTRATED CATALOGUE  
COLLECTIONS OF PRINTS

INTRODUCTION AND NOTES

BY

WILLIS O. CHAPIN

BUFFALO, N. Y.

PRINTED FOR THE ACADEMY

1905

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## ACKNOWLEDGMENT

The Buffalo Fine Arts Academy acknowledges its obligations and gratitude to Mr. Willis O. Chapin, the generous donor of the Historical Collection of Prints, for his valuable services in installing the prints in Galleries 4 and 6 in the Albright Gallery, and in the preparation of this catalogue.

CHARLES M. KURTZ,  
Director.

# Buffalo Fine Arts Academy

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# Buffalo Fine Arts Academy

THE Buffalo Fine Arts Academy was organized November 11, 1862, and was incorporated December 4 of the same year, "to promote and cultivate the fine arts and to that end to establish and maintain in the City of Buffalo a permanent art building or buildings and collections of paintings, sculpture, engravings, and other works of art, an art library and art schools adequately equipped and having courses of instruction and practice, and generally to foster art in all its branches."

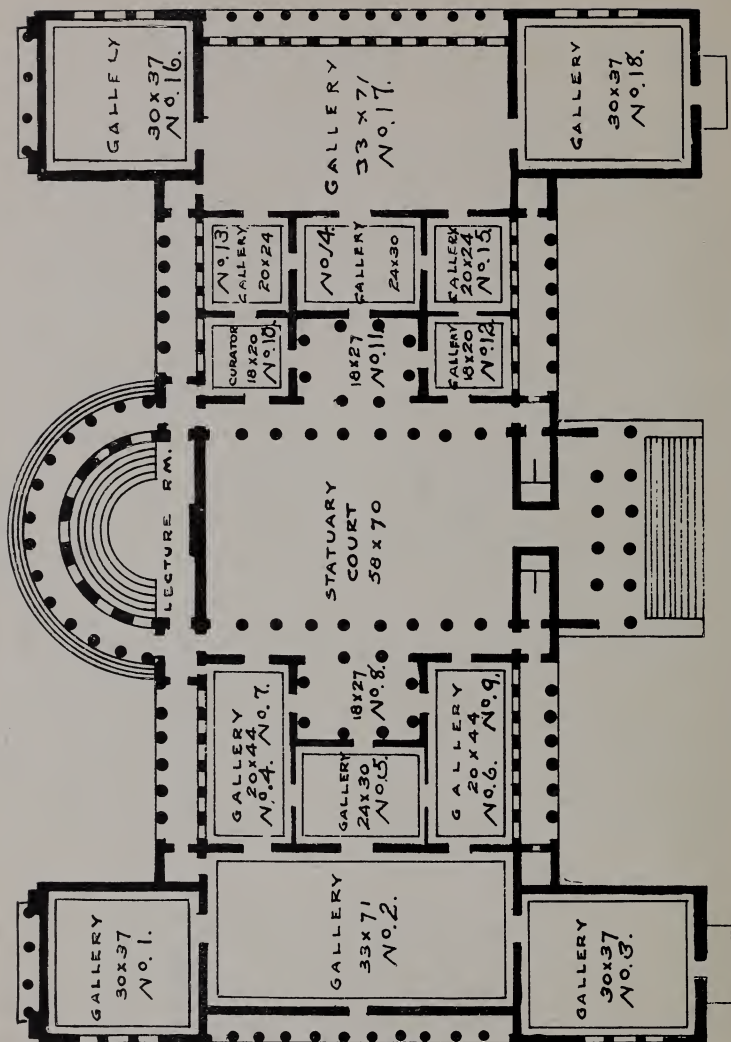
The Academy for many years has maintained a public art gallery in the City of Buffalo, and its acquisitions of art works have fairly reflected the knowledge and taste of the respective years in which they were made. Works recently added to the collections exemplify high artistic quality.

The new and palatial art building provided through the munificence of Mr. John Joseph Albright, of the City of Buffalo, has established the Academy upon a new and higher plane, encouraging higher ideals and giving largely increased opportunities.

The art school associated with the Academy has done and is doing most commendable work. In the advanced classes the standard of scholarship is high. The corps of instructors comprises artists of distinguished ability. The fees for instruction are extremely moderate. There are classes in drawing, painting, and modeling from the antique and from life, in composition, decorative design, metal-work, wood-carving, book-binding, etc. Scholarships of limited number are awarded to students whose work shows exceptional earnestness and advancement.

\* \* \*

The Buffalo Fine Arts Academy aims to form permanent collections of Art works worthy of installation in the palatial structure provided for them, to conduct the art school in accordance with the most approved methods of instruction, and to organize an art movement in the City of Buffalo calculated to reach all citizens and to encourage interest in and study of art; — this through frequent special exhibitions (exemplifying both



PLAN OF THE ALBRIGHT ART GALLERY

native and foreign schools of expression), illustrated lectures, receptions, entertainments of artistic character, the publication of a monthly illustrated Art journal, illustrated descriptive catalogues, etc., etc.

With the growth in importance of the art collections and the extension of the plan and scope of the art school, comes the need of larger resources for carrying on the work. The income from invested funds is inadequate for the larger efforts of the institution, and support therefore must depend to some extent upon income from the payments of larger numbers of Fellows and Life Members, and the annual dues of Associate Members.

"Any person who shall contribute to the Academy the sum of not less than one thousand dollars may, upon application, become a Fellow of the Academy, if duly elected by the Board of Directors.

"Any person who, at any one time, shall contribute to the Academy the sum of not less than one hundred dollars may, upon application, become a Life Member, if duly elected by the Board of Directors.

"Any person may become an Associate Member, if duly elected by the Board of Directors, upon payment of the dues prescribed by the By-Laws."

*(Sections 3, 4, and 6 of Article III of the Constitution.)*

"The annual dues of Associate Members shall be ten dollars, payable in advance, except that painters, sculptors, architects, and art-workers elected as such shall pay annual dues of five dollars in advance."

*(Section 2, Chapter VII of the By-Laws.)*

"All Members of the Academy and all Honorary and Associate Members, shall be entitled to free admission to all special exhibitions and lectures given by the Academy, and shall be entitled to a copy of all catalogues and publications of the Academy. In addition to such privileges, Fellows of the Academy shall be entitled to free admission for all the members of their immediate family residing with them and for their non-resident guests; and Life Members shall be entitled to free admission for one other member of their immediate family residing with them, and for one non-resident guest, to such exhibitions and lectures."

*(Section 1, Chapter VII of the By-Laws.)*

\* \* \*

The Academy will be pleased to receive as gifts from persons interested in the success of the institution and who appreciate the influence of good art in the æsthetic—and ethical—advancement of the community, art works of conspicuous merit, art books for the reference library and funds to aid in the extension of the collections and the furtherance of the work of the school.

#### FORM OF BEQUEST

##### GENERAL

I do hereby give and bequeath to THE BUFFALO FINE ARTS ACADEMY, a corporation organized and existing under the laws of the State of New York, the sum of \_\_\_\_\_ dollars.

*Requests also may be made of works of art or other property.*

##### SPECIAL

I do hereby give and bequeath to THE BUFFALO FINE ARTS ACADEMY, a corporation organized and existing under the laws of the State of New York, the sum of \_\_\_\_\_ dollars, and I direct that said sum be invested by said corporation, and the income thereof used for *(here should follow the special purpose for which the money is to be used as, "For the purchase of pictures" or "For the purchase of works of art which shall bear my name," etc.)*





ALBRIGHT ART GALLERY — HISTORICAL COLLECTION OF ENGRAVINGS

# INTRODUCTION

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## THE ART OF ENGRAVING

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### LINE ENGRAVING

ENGRAVING with the burin, or graver, is commonly called "Line Engraving." The burin is a triangular-shaped tool with sharp cutting edges. With the handle placed against the palm of his hand, the engraver, by pressure, cuts lines of greater or less width and depth as required. The burin line is pure and sharp and easily describes graceful curves. Any gradation can be obtained, from bold, broad effects to the most delicate work. Although surpassed by mezzotint in softness and depth and in harmonious mingling of light and shade, and by etching in freedom and in the personal character of the work, and in certain respects by other forms of engraving, no other process has equaled line engraving in rendering the outlines, contours and modeling of the human figure, or in representing textures or minute details, or wherever delicate distinctions of tone are required. Besides burins of various sizes, the engraver uses a variety of other tools and resorts to other processes hereafter described. The outlines of the subject are generally first traced, or etched, upon the plate, and after the burin work has been completed greater richness and delicacy may be obtained by using the dry-point. The method of obtaining impressions from the engraved plates is hereafter described.

The process of line engraving, slow and laborious, requires great skill and knowledge, both in cutting the lines and in their arrangement into systems. It also requires infinite patience; the mechanical work on a single plate sometimes extending over a period of several years. Naturally there have been rules and traditions, often too servilely followed, as to the best manner of accomplishing certain results, and the conquest of mechanical

difficulties has often led to coldness and to the neglect of artistic qualities, especially when the engraver was not also the author of his design.

Until about the year 1820 the plates were nearly always of copper, but since that time steel plates have often been used to obtain from the harder metal a greater number of impressions. A modern practice of covering the engraved surface of copper plates with a fine steel facing, by an electro-plating process, accomplishes the same result.

The engraver, whatever process he employs, must possess a thorough knowledge of drawing as well as manual dexterity. Many of the early artists, like Dürer, practiced engraving as an original art, and are therefore called painter-engravers. Early in its career line engraving became mainly an interpretative art, and a body of engravers arose who devoted themselves chiefly to translating the masterpieces of painting. Although the art still has worthy representatives, it has been to a great extent superseded by etching, and by the photographic processes, being in comparison too slow and costly. The masterpieces of line engraving are therefore likely to remain such.

## ETCHING

In this process the actual *engraving* is not done with a tool. The lines are bitten into the plate with aqua-fortis. The etcher first covers his plate, usually of copper, but sometimes of zinc or other metals, with a thin coating of wax. This is called the "ground." Through this ground he draws his design with a steel needle, laying bare the lines upon the polished surface of the metal. Then the plate is covered with acid which attacks the portions exposed. When the lines which are to appear faintest in the impression have been sufficiently bitten, these portions are "stopped out" with varnish, applied with a brush, to prevent the further action of the acid. "Rebiting" and "stopping out" are repeated until the lines which are to appear darkest are sufficiently deep. The ground is then removed and the plate is ready for the printer. There are various modifications of this process which it is unnecessary to describe. The etcher often retouches his plate with the graver, or finishes it with the dry-point. Etching allows as much freedom as pen or pencil drawing and avoids the slow, laborious work of the

line engraver. By reason of its rapidity, freedom, power, precision, and the personal character of the etched line, the process has been practiced by many great artists as a means of original expression. Painter-etchers these are called, to distinguish them from those who employ the process to translate the works of others. Etching is also much used in combination with mezzotint and in the preliminary work of various processes.

### DRY-POINT

The work known as "Dry-point" is done by using a sharp needle, scratching *into* the copper, and without using etching ground or acid. The needle, having no cutting edge, raises a bur on each side of the line which imparts a rich, velvety quality to the impression. The process admits much less freedom than etching. It is employed not only as an independent process, but is much used in combination with etching and line engraving to add richness and softness to the work. Owing to its fragile nature, the bur soon wears away in printing. Early impressions, "rich in bur," are therefore highly prized. Dry-point has been called "mezzotint in line."

### MEZZOTINT

The mezzotint engraver first covers his plate with a very fine even bur, made by the "cradle" or "rocker," a tool having sharp teeth, or by a special machine, making a multitude of indentations in the metal. This is called "laying the ground," and if the plate is now printed from it will give a rich, uniform black of great depth and brilliancy of tone. With the "scraper" and "burnisher" the engraver proceeds from dark to light, developing his picture by gradations of tone obtained by reducing or removing the bur, or "ground," burnishing the plate almost smooth where a high light is wanted. In this way he obtains any tone or gradation, from the deepest black to the most tender and transparent tints. In addition to technical skill, the mezzotint engraver must possess a knowledge of drawing and of values equal to that of the painter, and must work in the painter's spirit, for his work bears upon its face the evidence of his artistic skill and intelligence. Mere mechanical skill can accomplish little. The process is not



adapted to subjects which require pure, sharp outlines or great clearness or minuteness of detail or finish. Etching is generally used in combination with mezzotint to impart to the work energy, precision and character, the main lines of the composition being etched before applying the ground. On account of its extreme delicacy the bur soon wears away in printing. A plate engraved in mezzotint will therefore yield a comparatively small number of perfect impressions. The engraver's work can be judged only from early impressions, before any wear has become apparent. The process has been chiefly employed in portraiture. (See chapter, "Engraving in England.")

### STIPPLE AND AQUATINT

Stipple, or dotted, work was used by many of the early engravers, generally in combination with line engraving, although sometimes entire plates were engraved in this manner. The dots were pricked or cut into the plate, or laboriously made with a punch and mallet. In the modern method of engraving by dots, known as Stipple Engraving, practiced chiefly in England in the latter half of the eighteenth century by Bartolozzi and others, an etching ground is first laid, and the engraver transfers his subject to the plate, making the outlines and shadings by an arrangement of dots more or less close and delicate as required, pricked through the ground. Acid is then applied and the plate bitten in, the gradations being obtained as in etching. After the ground is removed the plate is re-worked with the dry-point and stipple-graver until the result is satisfactory. A similar process was much employed in the eighteenth century to obtain effects resembling chalk or crayon drawings.

Aquatint was invented as a simpler method of covering a large surface with dots. The engraver first lays a "spirit ground" or "dust ground." The spirit ground, the method generally used, is made by covering the plate with a solution of resin and spirits. The spirits quickly evaporate, and the resin in drying granulates, leaving the surface of the plate exposed between the minute particles. The dust ground is obtained by delicately and evenly covering the plate with finely powdered resin, making the particles adhere by applying heat to the back of the plate. After the ground has been laid, the subject is

drawn upon the plate, and the different shades or gradations are obtained by a succession of careful bitings with acid, a difficult and complicated operation. In addition to the ordinary bitings, various effects and contrasts, especially in the details, are obtained by applying the acid with a camel's-hair brush, technically known as "feathering." The outlines of the subject are often etched upon the plate before applying the ground, as in mezzotint. Aquatint is suitable for subjects requiring broad, flat tints and vigorous contrasts of light and shade, but not minute details. Its tones range from excessive depth to extreme delicacy and transparency. The effect is that of a drawing washed with sepia, India ink, or water-color. Most delicate color effects can be obtained in printing.

Many modern engravings, generally of doubtful merit, have been produced by combination of several processes. There are plates in which etching, burin engraving, stipple, mezzotint, and even aquatint have been combined. The flat tints and parallel lines are often made by a ruling machine.

### WOOD-ENGRAVING

In the forms of engraving already described the design is engraved by *incised* lines. In wood-engraving the portions of the block left in *relief* contain the design, and are printed from the inked surface in the same manner as type. In the early days wood-engraving was done with a knife upon apple, pear, or other soft wood cut the plank way of the grain, but from the time of Bewick, the latter part of the eighteenth century, wood engraving has been done with the graver, and upon blocks of boxwood cut transversely. Early wood-engraving was a facsimile process. The artist drew his subject upon the block and the engraver cut away everything except the lines of the design which he left standing in relief. Between the old and the modern methods stands the work of Bewick. If an impression is taken from a block prepared for the engraver, but before it has been worked upon, the result is a uniform black. Bewick therefore regarded the block as a black surface. He cut out his lights, translating his design by his own lines, engraving by white lines and spaces upon a black ground. The engravers who followed Bewick reversed this arrangement, treating the block as a white surface, making us feel that they created the

blacks, which were already on the block. The modern engraver represents tones, textures and effects unknown to his predecessors. Wood-engraving has been almost wholly superseded by the photographic fac-simile and half-tone processes. By the process known as *Chiaroscuro*, much practiced in Italy in the sixteenth century, color effects were obtained by printing from a number of blocks successively, one for each color, upon the same sheet of paper. Color-printing from relief blocks as now practiced is substantially the same process.

## LITHOGRAPHY

Lithography, although not a process of engraving, as there is no actual cutting, produces results in many respects resembling engraving, and may be briefly described, as many artists have used it as an autographic process to multiply their designs, and have produced works of great artistic value. A lithograph is an impression taken by means of a printing press from a crayon drawing made upon stone. The process is based upon the natural antipathy which grease and water have for each other, and the facility with which certain kinds of stone will absorb either. Upon a special calcareous stone, with a prepared surface, the artist makes his drawing, using a crayon partly composed of soap. His crayons are of different degrees of hardness, and are capable of rendering very delicate effects. The same result is obtained, where the work is comparatively simple, by drawing the design upon "transfer paper," and transferring it to the stone. Additional lights or white lines may be scratched out, and tones reduced. Great scope is afforded the artist as to the manner of obtaining his effects. The modifications, details and niceties of the process, however, need not be described here. When the drawing is completed, the surface of the stone is covered with dilute acid to destroy the alkali, so that the stone will better refuse the printing ink except where covered with lithographic chalk. This is technically termed *etching*, although no incision is made in the stone. Weak gum-water poured over the surface fills the pores and prevents the lines of the drawing from spreading. In printing, the surface of the stone is wet, the water being rejected by the parts covered with the greasy chalk. A roller charged with printing ink is passed over the surface, and the ink



adheres only to the parts drawn upon, being rejected by the wet parts. Dampened paper placed upon the stone receives, by pressure, an impression of the drawing, and a very large number of impressions may be obtained. An impression may be used to duplicate the design upon other stones. A number of stones is generally used in chromolithography, each inked with a special color, although, where speed in printing is not an object, this can be accomplished to a certain extent on a single stone in applying the ink. Colors and shades may be obtained by combination, for example green may be obtained by printing yellow upon blue. Lithography was invented, or discovered, in 1792, by Alois Senefelder of Bavaria. The finest lithographic stones still come from that country.

## THE PRINTING OF ENGRAVINGS

In printing line engravings the plate is inked, and the ink then rubbed from the surface, leaving it in the lines only. This also applies to other processes where the design is represented by the incised lines, except that in printing certain plates, mostly etchings, a thin film of ink is left upon the surface of the plate to soften the effect, or the ink is brought over the sides of lines intended to be soft and rich. Other effects are obtained by manipulation, according to the fancy of the engraver or printer. After the plate has been inked, a sheet of dampened paper is laid upon the engraved surface. The plate, properly cushioned to prevent damage from undue pressure, is then passed between steel rollers which force the paper into the sunken lines, thereby taking up the ink they contain. The design is printed from the incised lines only. Printing engravings is by no means a simple process. Great skill and care are required of the printer, both in inking the plate and in the amount and character of the pressure necessary to bring out the full value of the engraver's work. Usually the engraver prints, or superintends the printing of the first proofs until a satisfactory impression is obtained as a model for the printer to follow. The skill of some of the famous printers has amounted to genius, as in the case of Ramboz, of Paris, to whom a century ago most of the great line engravers of Germany and Italy, as well as those of France, sent their best plates.

Printing in colors has been extensively practiced, chiefly from plates engraved in stipple, aquatint and mezzotint. Sometimes plates are made for each color and the colors printed separately, but generally a number of colors are used upon the same plate at a single printing. Great skill and taste are required of the printer to obtain a satisfactory result.

The character of an impression depends greatly upon the paper employed. The paper upon which some of the early engravings were printed was of such excellent quality that it is now in about the same condition as when the impressions were taken, more than four hundred years ago. Both ink and paper have often been harmoniously mellowed by time. Holland paper of fine quality has been most generally used on account of its good tone and printing qualities, and as being durable and easily cleaned. Japanese and India (really Chinese) papers are much used for fine proofs. These papers are mellow in tone, with fine, soft surface, and yield beautiful proofs, but are subject to permanent injury from slight causes, the surface being quickly destroyed by handling. Fine proofs are also printed upon vellum and parchment, and sometimes upon satin, but although the effect is often very delicate and luminous, such proofs are very difficult to print and to preserve.

In printing from blocks or plates engraved in relief, as in wood-engraving, the surface or projections, only, receive the ink and are printed from in the same manner as type. In printing fine wood-cuts the pressure should be nicely adjusted to the character and resistance of the work, giving little to light parts and much to heavy lines and solid blacks. Printing from incised metal plates is a slow and laborious operation, while the chief advantage of the wood-cut is that a large edition can be printed quickly, and along with the letter press, although fine proofs, of course, require more consideration.

#### PROOFS, STATES, ETC.

It has always been the practice of the engraver to take impressions from time to time during the progress of his work for the purpose of learning the exact condition of the plate. These impressions, taken by the engraver for the sole purpose of proving his work, are "proofs" in the proper and original meaning of the term. At an early period, however, the engraver

found that these proofs, in addition to their intrinsic value, were esteemed by the connoisseurs as rare and curious, and on account of the personal interest connected with them. In many cases, as the plate approached completion, a number of impressions were printed to supply the demand thus created. Even Rembrandt is known to have yielded to the temptation to create unique impressions for his ever-ready customers. The practice of taking these early impressions, at first resorted to only to assist the artist in his desire to obtain perfection, afterward developed into an elaborate and artificial system of "proofs" and "states," difficult to follow, as there was no uniform practice, each engraver or publisher being a law unto himself.

The condition of the engraved work upon a plate at each printing is called a "state." Sometimes the difference in the actual work between two states is very slight. A large proportion of the early prints had no lettering of any kind engraved upon them. Later it became customary, especially with the line engravers, to engrave elaborate titles and inscriptions upon the lower margins, but before this was done the engraver often took a considerable number of impressions "before letters," that is, before the title, etc., were added; and of this practice there have been many modifications. Thus, of many modern plates, we have impressions before all letters; with merely the artist's name; with the address of the publisher; with the title in traced, or open letters, etc., and, finally, with the full inscription. The impressions in the earlier states, being limited in number and printed with especial care, are often called "proofs," although the original meaning of the term, as we have seen, was quite different. Each change in the work upon the plate, or in the inscription, constitutes, at least in the catalogue, a "state"; thus "an open-letter proof" may be a third or fourth state. If, subsequently, the plate is altered or retouched, this would make still another state. Other modern refinements of this practice of multiplying states are the "remarque" proofs and signed artists' proofs, limited editions intended to bear upon their face the evidence of earliness and excellence, and therefore to command a higher price than the ordinary impressions. The "remarque" is a little vignette or appropriate sketch, usually upon the lower margin of the plate. Its origin was accidental; lines scrawled upon the margin by

the engraver to test his tools, or his own skill, or merely to amuse himself, not having been burnished out before proofs were taken, and thus affording evidence of earliness. Sometimes some detail in the subject is purposely left unfinished. As the engraver should be *par excellence* the judge of his own work, his signature upon a proof should be the highest endorsement of its quality. A practice which commends itself is that of ranking all experimental impressions, whenever taken, as "trial" or "progress" proofs, and not as "states," making the different states of the plate expressive of the successive printings or published states, and of a descending scale of quality and value, real or conventional.

Carefully printed impressions, taken before the plate has become worn, before the lines have lost their sharpness, are manifestly the most desirable. While this necessarily means an early impression, the required degree of earliness must depend upon the peculiar conditions of each plate. If a few impressions, only, in the early states have been taken, and no wear has become apparent, later impressions, if more carefully printed, may be better. The first impressions are not always the best ones. A few impressions must be printed before the plate will take the ink properly, and the printer must become familiar with the engraver's work before he can obtain perfect results. It has often happened that after a few impressions have been printed the engraver has made important alterations in his work. Impressions in the early states are generally of greater pecuniary value than those in later states, even if no better, on account of their greater rarity. Connoisseurship sometimes esteems this quality above merit. A strongly engraved plate will yield a greater number of perfect impressions than one in which the lines are fine and delicate. The works of the early artists were as a rule delicately engraved, and many of their best plates have been printed from until late impressions are little more than spectres. The number of impressions taken also varies with the popularity of the work, and modern artists often make their proofs artificially rare and valuable by destroying their plates after a limited edition has been printed. An impression which adequately represents the engraver's work must be an early one, and a good one, of the best state of the plate and in perfect condition of preservation.

## THE ORIGIN OF ENGRAVING

**D**URING the first quarter of the fifteenth century rude woodcuts and dotted prints of bible subjects, and of saints and martyrs of the Church, were common in Upper Germany, the Low Countries and Flemish provinces. The earliest examples which have survived do not ante-date this period, and furnish the only evidence we have as to the time when engraving for the purpose of taking impressions upon paper first began to be practiced. The rude character of these prints would naturally lead us to conclude that the art was in its infancy when they were produced. There can be little doubt that relief engraving was the method first employed, suggested by the familiar practice of stamping initial letters, signatures, designs upon playing-cards, fabrics, etc. The rude pictures produced in the convents, and circulated in the interests of the Church, were without doubt the true beginnings of the *art* of engraving. The earliest dated wood-cut of accepted authenticity is the well-known "St. Christopher of 1423," discovered in 1769 in the library of the Carthusian convent of Buxheim in Suabia. It is now in the new library at Manchester, England. Other examples for which earlier dates have been claimed have been brought forward from time to time. We know definitely that wood-engraving was practiced as early as 1423. How far back of this time the art extends is a matter of conjecture.

Engraving upon metal plates, for recording events and for ornamental purposes, was practiced from time immemorial. There are many examples of ornamental intaglio work of the most exquisite design and workmanship ante-dating by several centuries the Christian era. It would seem that the idea of repeating these designs by taking impressions upon paper, or its early substitutes, must have occurred to their authors, yet until about the middle of the fifteenth century there is no evidence that a single impression was taken, or a plate engraved for such purpose. Printing from metal plates engraved by incised lines was a development of the goldsmith's craft. The earliest impressions were taken by the goldsmiths from their ornamental



designs, to prove their work, or as curiosities or memorials, before their completion in *niello*, which consisted in filling the lines with a hard black enamel to bring out the design. Many such impressions, or *nielli*, are still preserved, and are often very beautiful and delicate in design and workmanship. Out of this practice arose the art of engraving plates expressly for printing purposes. The earliest engravers in intaglio were goldsmiths. According to Vasari, a famous Italian author of the sixteenth century, Maso di Finiguerra, a goldsmith of Florence, was the first to take impressions from these ornamental designs, about the year 1460. Upon his authority the famous *Pax*, a work of great beauty, representing the Coronation of the Virgin, and attributed by him to Finiguerra, was for a long time believed to have been the first impression ever taken upon paper from a design engraved by incised lines upon a metal plate. Earlier examples of *nielli*, however, and of German origin, have since been found. It is certain that soon after the middle of the fifteenth century engraving for printing purposes became well known in both Italy and Germany, although the Italians made but little use of this knowledge before the last quarter of the century, by which time the art was already well advanced in Germany.

# CATALOGUE

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## PART I

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### ENGRAVING IN ITALY

**T**HE Italian engravers excelled in their delineation of the human figure, which they endowed with beauty of form and expression, the result of their study of classic art. The best examples of their works are characterized by dignity of composition, correctness of drawing, and by simplicity and grace. Their graceful figures are in striking contrast to the homely models of their German contemporaries, who excelled them, however, in technical skill. The Italian engravers devoted themselves chiefly to multiplying the designs of contemporary painters, while in Germany engraving was practiced by original artists. From the point of contact of the two schools, typified in the works of Marc Antonio and Dürer, dates the gradual development of the resources of the art.

Among the earliest of the Italian engravers were Baccio Baldini and Antonio Pollajuolo, goldsmiths and engravers of Florence. Baldini engraved the design of Botticelli, who also practiced the art to some extent. The first, however, whose works possess any great artistic merit was Andrea Mantegna.

**ANDREA MANTEGNA**, painter and engraver, one of the greatest of the early artists of Italy, was born near Padua in 1431. From humble beginnings he rose, through art, to become a man of great consequence, receiving knighthood, and numbering among his friends and patrons Lorenzo de' Medici and other famous men of his time. For many years Mantegna lived in Mantua, in the service of the Gonzaga family, for whom he painted many pictures and frescoes. Toward the close of the century he went to Rome, where he decorated the Belvedere



Chapel in the Vatican for Pope Innocent VIII. He died in 1506. Mantegna was one of the earliest of the Italian artists who practiced engraving, and his style is naturally somewhat primitive and simple, compared with the work of his German



2. Andrea Mantegna : Battle of the Sea Gods

contemporaries, who had already become expert in the technical processes. His shadings are made by parallel lines drawn diagonally, with very little cross-hatching. Notwithstanding his technical inexperience many of his prints are spirited and masterly in drawing and execution, and are remarkable for character and sentiment.

1. **Triumphal Procession, Soldiers with Trophies.** — This is one of the rare series of prints engraved by Mantegna from his designs for the "Triumphs of Cæsar." The paintings for many years adorned the theater in the Castle of Mantua, where the comedies of Terence and Plautus were performed, and are now at Hampton Court. When the prints appeared they were considered to be the finest that had been produced in Italy.

2. **A Battle of Sea-Gods.** — Envy, holding a tablet inscribed "Invid," excites the marine divinities to attack each other. Neptune is seen from behind standing on a pedestal.

**ZOAN ANDREA**, who flourished in the latter part of the fifteenth century, is said to have been a rival of Mantegna, and in the habit of copying his designs. Very little about him is known. His career must have extended into the early part of the sixteenth century, for he engraved some of the designs of Dürer, who visited Venice in 1505.

3. **The Dance of Four Women.** Evidently from a design by Mantegna. This rare and graceful print is the engraver's best work, and a fine example of the work of this early period.

**MARC ANTONIO RAIMONDI.**—Marc Antonio's name stands foremost in the list of the early engravers who translated the works of other artists. He was born in Bologna about 1488. After studying there, under Francia, he went to Venice, where he



3. Zoan Andrea : Dance of Four Women

was attracted by the wood-cuts of Albrecht Dürer, then at the zenith of his fame, and reproduced many of them by copper-plate engraving so perfectly that his copies were often sold as genuine works of Dürer, a deception which the Italian engraver is said to have encouraged. From Venice Marc Antonio went

to Florence, where he engraved his fine print, "The Climbers," three figures from Michael Angelo's cartoon of the "Battle of Pisa." About 1511 he went to Rome where he became Raphael's engraver. His best works were engraved from the drawings and studies of Raphael, under that great master's personal supervision. These show classical purity of outline, grace of form, great refinement of expression and delicacy of technic. His success consists in the fidelity with which he translated the spirit as well as the forms of his originals. He engraved from



5. Marc Antonio Raimondi: Massacre of the Innocents

the drawings of Raphael, and not from his paintings, which would have required a more varied technic. The resources of the art, as a means of interpreting the tones, textures and effects of paintings were not developed until more than two centuries later. After Raphael's death Marc Antonio engraved only a few plates of exceptional merit, his principal work of this period being the "Martyrdom of St. Lawrence," after Bandinelli. Of his numerous portraits that of the poet Aretino is a masterpiece. Upon the sack of Rome Marc Antonio fled to Bologna and disappears from history. After the death of Dürer, the school of

engraving of which Marc Antonio was the founder superseded that of Germany, and the Italian style became the standard of excellence throughout Europe.

4. **Saint Cecilia**, after Raphael. Impression with the dark shadow under the chin of the saint resembling a necklace.

5. **The Massacre of the Innocents**, after Raphael. First state. This print is considered to be not only the engraver's masterpiece, but the finest engraving of the early Italian school. The original drawing by Raphael is in the British Museum. There is another engraving of this subject with a small fir tree in the background on the right. It was long attributed to Marc Antonio, but is now believed to be the work of another engraver. Very fine early impression.

**AGOSTINO CARACCI**, painter, designer, engraver and poet, of the Bolognese family, famous in art, was born in 1557. He studied engraving in Venice under Cornelis Cort, a Dutch engraver in the employ of Titian. Agostino cultivated a broader style than that of his predecessors and used larger plates. His engraved works, from original designs and after various Italian masters, are numerous, and show great skill and beauty of technic and singular refinement of expression, but lack effects of chiaroscuro. His works became models for imitation as those of Marc Antonio had been.

6. **Portrait of Titian**. This bold, picturesque work stands high among engraved portraits. It is dated 1587, eleven years after the great master's death, and is the engraver's best-known work.

**STEFANO DELLA-BELLA**.—This distinguished artist was born in Florence in 1610, and died there in 1664. At first he imitated the style of the French engraver Callot, but afterward adopted a manner of his own which shows his peculiar genius to better advantage. The works of these eccentric artists are characterized by grotesque humor and philosophical spirit, show almost endless variety in the arrangement of their numerous figures, great invention, and amazing finesse and freedom. They are also interesting for their picturesque rendering of architecture. Many of them are of great topographical and historical value. In 1640 Della-Bella visited Paris and engraved



some important works for Cardinal Richelieu, besides making many views of Paris.

7. View of the Pont Neuf.—Engraved in 1646. The engraver's masterpiece. An interesting comparison is afforded by this print and Callot's engravings of the same subject.

**ANTONIO DA TRENTO**, or Antonio Fantuzzi, was born near Venice, in 1508. Upon the recommendation of his master, Parmigiano, he abandoned painting and became an engraver in the manner known as "Chiaroscuro," by which effects of color were obtained by printing successively from a number of wood blocks each containing only a portion of the design, one for each color. This form of engraving was much employed to reproduce the drawings, cartoons, and sometimes paintings of eminent artists, particularly Raphael, Parmigiano and Titian. It was a simple form of a now familiar process.

8. The Tiburtine Sybil, showing the apparition of the Virgin to the Emperor Augustus. After Parmigiano.

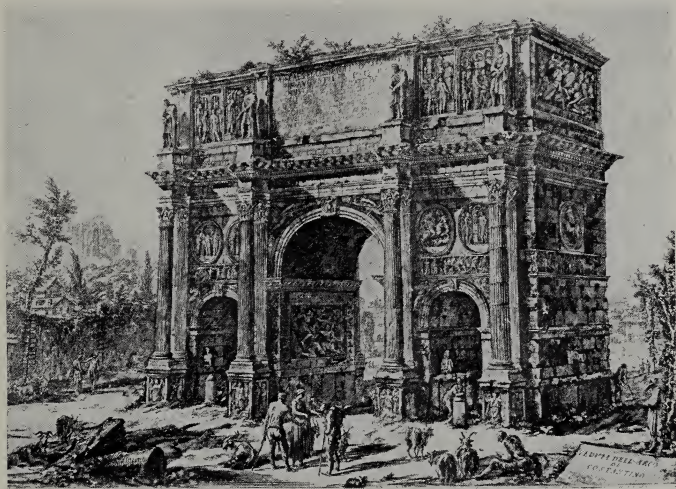
**ANDREA ANDREANI**.—This celebrated engraver was born at Mantua about the middle of the sixteenth century. At an early age he went to Rome, where he devoted himself to the art of chiaroscuro engraving on wood, becoming one of the foremost engravers in this manner. His works are numerous and are executed in a masterly style. He died in 1623.

9-18. The Triumphs of Cæsar.—A series of ten plates including title, after Andrea Mantegna. 1598.

**GIAMBATTISTA PIRANESI**, engraver and architect, was born in Venice in 1720, and died in Rome in 1778. He was an eccentric genius, indefatigable in his zeal and industry. His plates, numbering more than two thousand, are mostly of large size, and represent ancient architecture and antiquities of Rome and vicinity. His works possess great artistic merit as well as topographical value, and are most picturesque in arrangement. He generally etched his plates in a bold, masterly manner, finishing them with the burin. Piranesi has been called the "Rembrandt of Architecture." He was made a "*Cavalière*" by Pope Clement XIII. Many of his plates still exist, and his work should therefore be judged from early impressions.

The following examples are in the first state, on thick Italian paper, and were printed in Rome about 1770.

19. View of the Colosseum, Exterior.
20. Santa Maria Maggiore, Interior.
21. Arch of Constantine.
22. Temple of Neptune at Pæstum.
23. The French Academy in Rome.



21. Giambattista Piranesi : Arch of Constantine

**RAPHAEL SANZIO MORGHEN.**— This distinguished engraver was born at Portici, near Naples, in 1761. After studying in Naples he went to Rome and became a pupil of Volpato. Morghen's technic was soft and pleasing, and he was exceptionally fortunate in his choice of subjects. His beautiful engravings after Italian masters placed his name foremost among modern engravers, in the popular estimation, and his prints had an enormous sale. Morghen employed eminent draughtsmen to make the drawings for many of his important works. Although some of his plates will always stand high in art, he cannot be classed,

either as artist or engraver, with such masters as Bervic and Longhi. Morghen was honored by the Art Academies throughout Europe. Napoleon invited him to take up his residence in Paris. His death in 1833 was given the importance of a national event. The "illustrious engraver of the Last Supper" was buried in the church of Santa Croce in Florence.

24. **Aurora With Apollo and the Hours.**—Engraved in 1792 from the fresco by Guido Reni on the ceiling of the casino at the Palazzo Rospigliosi in Rome. Trial proof, the etching. From the collection of Nicolò Palmerini, who compiled a catalogue of Morghen's prints up to 1824.

25. **The Same.**—Rare early state before the inscription on the left below, "In aedibus Rospigliosis." After many retouches impressions were again issued without this inscription.

26. **The Last Supper.**—Published in 1800. From Leonardo's famous painting on the wall of the refectory of the Dominican Monastery of Santa Maria delle Grazie in Milan. Probably no other engraving has equaled this in popularity. Morghen is said to have worked nearly three years upon this plate.

27. **The Transfiguration.**—From Raphael's painting in the Vatican. Engraved in 1811, and dedicated to Napoleon. From the Palmerini collection. Trial proof.

28. **Francesco di Moncada.**—From Van Dyck's painting in the Louvre. Engraved in Rome in 1793. Before the cross-hatching on the cuirass. The engraver's principal portrait.

**GIUSEPPE LONGHI**, painter, engraver and author, was born at Monza, near Milan, in 1766. He studied under Vangelisti, professor of engraving at the Brera, and also in Rome, where he became acquainted with Raphael Morghen, then at the zenith of his fame. At this period he gave much attention to miniature painting, but in 1798, upon the death of Vangelisti, he succeeded to the professorship at the Brera, and thereafter devoted himself chiefly to engraving. He rose rapidly into eminence, becoming one of the great masters of his art. Under his direction the school at Milan became famous, and to Longhi and his disciples we owe many beautiful engravings after Italian masters. Longhi's famous work, "La Calco-grafia," published at Milan in 1830, shows that he was in accord



with the best traditions of his art, upon which he was one of the greatest authorities. He died at Milan in 1831.

29. **Magdalen Reading.**—From the painting in the Dresden Gallery until recently attributed to Correggio, engraved in 1809, the size of the original. Early impression before any retouch. For engraving this plate Longhi received six hundred zecchini (about \$1,500).

30. **The Marriage of the Virgin, Lo Sposalizio.**—The original painting by Raphael, in the manner of Perugino, is in the Brera Gallery in Milan. The drawing for this important work was begun in 1808, but the plate was not completed until 1820.

31. **Eugène Beauharnais, Viceroy of Italy.**—Engraved in 1812-14, after Gérard. Longhi's finest portrait.

32. **Portrait of Washington.**—Engraved in 1817. This portrait resembles, somewhat remotely, the Stuart head. The hair is engraved in imitation of that in Masson's portrait of Brisacier. Proof before all letters.

**PIETRO ANDERLONI.**—This eminent engraver (1784-1849) was Longhi's favorite pupil, and his successor as head of the school at Milan. He assisted Longhi on many important works, upon some of which his name appears with that of his master. He also engraved plates of exceptional merit after Raphael, Titian, Poussin and others.

33. **Virgin and Child Adored by Two Angels.**—After Titian. Remarque proof. The engraver's initials are traced in the margin.

**MAURO GANDOLFI.**—Gandolfi was born at Bologna in 1764, and was at first a pupil of his father, but afterward studied in Paris, and under Sharp and Bartolozzi in England. He was also influenced by the work of Longhi. He returned to Bologna, where he worked until his death in 1834.

34. **Cupid Sleeping.**—Engraved in 1820 from his own design. Open-letter proof.

**FRANCESCO ROSASPINA.**—This engraver was born at Rimini in 1762 and was a pupil of Bartolozzi. He worked at first in the dotted manner, but afterward in line and aquatint. He was greatly influenced by the work of Morghen and Longhi.

He became professor in the Academy at Bologna, and died in that city in 1841.

35. The Dance of Cupids, with the Rape of Proserpina.— After Albano. The painting from which this beautiful engraving was made is in the Gallery of the Brera in Milan.



35. Francesco Rosaspina : Dance of Cupids

**PAOLO TOSCHI.**—Toschi was a very distinguished engraver, draughtsman and painter in water-colors. He was born in Parma in 1778, and died there in 1854. He was a pupil of Bervic in Paris, and was also greatly influenced by the painter Gérard, and by Longhi. Returning to Italy, he became professor of engraving and Director at the Academy of Parma. Toschi achieved lasting fame by his reproduction, by engraving and water-colors, of the injured frescoes of Correggio and Parmigiano. He engraved other important plates after Correggio, Raphael and Gérard.

36. The Coronation of the Virgin.—From Correggio's fresco in the Church of San Giovanni Evangelista ; now in the Library at Parma. One of thirty-three signed remarque proofs.

37. Madonna Della Scala.—From a fresco painted by Correggio on the wall of the house of a friend. It was removed to a



37. Paola Toschi: Madonna della Scala

chapel consecrated to Santa Maria della Scala, from which it was again removed, much injured, to the Gallery of the Academy. Subscriber's impression, on india paper.

38. Saints Luccia and Apollonia.—From Parmigiano's fresco in the Church of San Giovanni. One of thirty-three remarque

proofs. With Toschi's autograph inscription, "To my friend Panizzi" (Librarian of the British Museum).

39. **Diana in a Chariot Returning from the Chase.**—From Correggio's fresco in the Camera di San Paolo, a room in the convent of Benedictine nuns in Parma, painted for the Abbess Giovanna di Piacenza. Trial proof, plate nearly finished. Engraved by Carlo Raimondi and Paolo Toschi. Raimondi was Toschi's favorite pupil, and succeeded his master as head of the school at Parma.

**LUIGI CALAMATTA.**—This eminent engraver was born in 1802 at Cività Vecchia. After studying engraving in Rome he settled in Paris, where he was a frequent exhibitor at the *Salon* and received many honors. Returning to Italy, he resided in Florence, and later in Milan, where he died in 1869. He was buried in his native town, where a monument was erected to his memory by public subscription. His works are remarkable for delicacy and softness.

40. **Mona Lisa.**—From Leonardo's famous painting in the Louvre. Open letter proof, 1857.

**PAOLO MERCURJ.**—Mercurj was born in Rome in 1808 and died in Paris in 1886. He possessed great technical skill, and received many honors at the *Salon*. In 1847 he was appointed professor of engraving at the French Academy in Rome.

41. **Saint Amelia, Queen of Hungary.**—After Paul Delaroche. Engraved in 1841. Open-letter proof with dedication in the engraver's handwriting.





## ENGRAVING IN GERMANY

TOWARD the close of the fifteenth century, while the Italian engravers were still struggling with the mechanical difficulties of their art, the engravers of Germany had already acquired a high degree of technical skill. The religious, mystical and romantic features of mediæval German art were faithfully reflected in contemporary engraving. While the artists of Italy had constantly before them the examples of classic art, these Gothic artists of the North drew their inspiration from the stores of tradition and romance, national legend and myth. They chose their models from the homely scenes around them; from the only types with which they were familiar. But, if instead of graceful outlines and simple surroundings, we often find attenuated figures in awkward attitudes, and a superabundance of stiff and complicated draperies, we also find an intensity of expression, and an abundance of ideas characteristic of the time and country. At a later period, the intense national character of German art, to us its greatest charm, disappeared before the all-prevailing influence from the South.

The earliest of the German engravers whose works were important was the "Master of 1466," so-called from a date which appears on some of his prints. He is believed to have been both goldsmith and engraver, and to have worked in the cities along the Rhine and at the Court of Burgundy. His style is quaint and spirited, and his technic is remarkable for delicacy and precision. Of far greater importance, however, are the works of Martin Schongauer, who was the first great master of the school, and whose prints possess all the characteristics of early German art.

**MARTIN SCHONGAUER**, the first great master of the German school, was born in the Alsatian town of Colmar before the middle of the fifteenth century. Educated as a goldsmith, he left his father's shop to study art in Flanders under Van Eyck's pupil Rogier van der Weyden. About 1465 he returned



to Colmar, and died there in 1488. Owing to the long neglect of Gothic art we know little about him. Many of his best paintings and the authentic records concerning him have disappeared. His personal popularity appears to have been great,



42. Martin Schongauer : The Nativity

and his work highly esteemed. He was called "Martin Schön," or "Hübsch Martin," and was known in France as "Le beau Martin." He possessed remarkable inventive powers. There is a subtle charm of sentiment and tenderness about many of his subjects. Raphael and Michael Angelo are said to have

copied some of his designs. In drawing and technic, and in the expression of his faces, he far surpassed the other predecessors of Dürer, whose fame has so completely overshadowed the earlier artists of Germany. Schongauer engraved more than one hundred prints from his own designs, many of which were copied by other engravers. His works possess all the Gothic peculiarities.

42. **The Nativity.** The Virgin and Child are adored by the Shepherds. One of the finest and most decorative of Schongauer's works.

**ALBRECHT DÜRER**, Germany's great representative artist, was born in 1471, in Nuremberg, and was the son of a Hungarian goldsmith. After learning the goldsmith's work he was apprenticed to the eminent Franconian master, Michael Wolgemuth. He made rapid progress, and in 1490 set out on his travels, according to custom. He was absent nearly four years, and visited many of the German cities, and possibly crossed the Alps into Northern Italy. During the period from 1494 to 1505 he engraved some of his most interesting plates, and made designs for wood-cuts, of which the series of the "Apocalypse," in design and execution, marked an epoch in wood-engraving. His first important painting, "The Adoration of the Magi," now in Florence, is dated 1504.

In 1505 Dürer journeyed to Venice, where his fame had preceded him. The Italian engraver, Marc Antonio, reproduced by copper-plate engraving nearly eighty of his wood-cuts. Dürer returned to Nuremberg in 1507, and in the decade which followed he was at the zenith of his powers. Important works followed in rapid succession, paintings, engravings and designs for wood-cuts. He also wrote treatises on Mensuration, Proportion, Fortification and other subjects. In 1518 Dürer went to Augsburg, and in 1520 he made the famous journey into the Netherlands, of which he left an interesting account in his Diary. Upon this journey he met his famous Dutch contemporary, Lucas van Leyden. He died in Nuremberg in 1528. Highly esteemed, both as man and artist, he numbered among his friends and patrons the Emperor Maximilian I., Charles V., Erasmus, Luther, Melancthon and many other famous men of his time.

Although among the foremost painters of his time, Dürer was even greater as designer and engraver. Upon his designs for the engraver's art he bestowed the wealth of his imagination and inventive genius. Quaint and archaic in style, they show Gothic art at its best. Dürer revelled in a deep, subtle philos-



44. Albrecht Dürer : Saint Eustace

ophy, and his works show the religious, mystical and romantic features of the Germany of the Renaissance and Reformation, and the picturesque character and feudal spirit of the age of Maximilian.

Dürer's skill in handling the graver, in vigor, accuracy and expression, has scarcely been surpassed. His technic was a le-

quate to express his ideas in the most forcible manner, but the resources of the art had not been developed and his works are naturally deficient in effects of chiaroscuro and local color, and in variety of technic. His subjects often lack unity and concentration, and show that he understood imperfectly the laws of perspective, upon which subject, however, he speculated much.

Dürer's services to wood-engraving were of the highest value. He found the process devoted to inferior designs and practiced by unskilled workmen. Following his example, many eminent artists made designs for wood-cuts, and a body of skilled engravers soon arose. Under Dürer's patronage wood-engraving became one of the most popular and useful arts of the Renaissance.

Dürer's work is pervaded throughout with his high intellectual powers, moral energy and reverent spirit, united with a strange love for the weird and grotesque, the picturesque and romantic. His friend Melancthon has testified that his art was the least of his merits — *laudari a laudato viro*.

43. **Melancholia.**—Dated, 1514. This print is engraved with intense energy, and is one of the finest works of the master. Powerful impression of silvery tone. The winged woman, a picture of gloomy meditation, is surrounded by the implements of art, science and magic, and the scene is weirdly lit up by a comet and rainbow.

44. **St. Eustace.**—The largest and most elaborate of Dürer's copper-plate engravings. Eustace, or Placidus, was a valorous general under the Emperor Trajan. While out hunting with his horse and dogs, Christ crucified appeared to him between the antlers of a stag and spoke to him, whereupon he was converted. A similar story is told of St. Hubert.

45. **St. Jerome in Penitence.**—St. Jerome was born in Dalmatia about the middle of the fourth century, and was one of the most learned of the fathers of the Latin Church, and a prolific writer. He lived four years as an anchorite in the desert. According to the legend, he drew a thorn from the paw of the lion which ever afterward became his companion.

46. **The Virgin and Child with a Monkey.**—This is the finest of Dürer's engravings of the Madonna. The remarkable landscape background is a view of the river Pegnitz, near Nuremberg.



The colored drawing for this landscape is preserved in the British Museum. Engraved about 1500.

47. Detail from the "Triumphal Arch of Maximilian."—Wood-cut.



46. Albrecht Dürer : Virgin and Child

**HANS SEBALD BEHAM**, one of the German "Little Masters" (so-called on account of the miniature size of most of their plates), was born in Nuremberg in 1500. He was famous in his day, but we know very little about him except that with his brother



Barthel he was banished from Nuremberg for expressing too freely his opinions about government and property. Thereafter he worked chiefly in Frankfort. His prints show indifference to Italian ideals of beauty, but possess great interest on account of their quaint, unconventional character, great variety and piquancy, and remarkable composition and technic.

48-58. **Labors of Hercules.**—The best examples of Sebald's mythological engravings, dated 1542 to 1548.

**BARTHEL BEHAM**, brother of Hans Sebald Beham, was born in Nuremberg in 1502, and died at the early age of thirty-eight years, after achieving great popularity. He was expelled from Nuremberg with his brother for his socialistic opinions, and went to Italy, where he studied the graceful models of antique art. His works show the Italian influence, and contrast strongly with those of his brother, which are wholly Teutonic in character.

59. **Combat of Naked Men.**—Eighteen figures. One of three rare prints in the form of friezes. In purity and perfection of drawing and technic they are among the masterpieces of early engraving.

**GEORGE PENCZ**, another of the German "Little Masters," was born in Nuremberg, before the beginning of the sixteenth century. He was banished with the Behams, but was allowed to return. He studied in Italy, and his works show Italian ideals, but his workmanship is German in character.

60. **Medea.**

**WENCESLAUS HOLLAR**, delineator, illustrator and engraver, was born in 1607 in Prague, where a museum devoted to his works has recently been established. He worked in Germany and England, and also for a time at Antwerp. By a series of misfortunes his great ability, honest endeavor and indefatigable industry met with little return save poverty, neglect and sorrow. He died in London in 1677. Hollar is famous for his views of cities and cathedrals, portraits, costumes, illustrations, still-life, etc. His works were executed with great spirit and lightness of touch. His plates are very numerous. They were generally etched with rare taste and skill, and finished with the point or graver with great delicacy. Some of them were engraved

wholly with the burin. As an etcher of still-life Hollar has rarely been surpassed.

60. Portrait of Queen Henrietta Maria. — After Van Dyck.

61. Antwerp Cathedral.

62. Communion Chalice, adorned with figures. — Engraved in 1640, from a design said to have been made by Andrea



62. W. Hollar : Communion Chalice

Mantegna. From the John Barnard collection, dispersed in 1798.

63. Muff with Brocade Band. — Dated 1641.

**JOHANN GOTTHARD VON MÜLLER.**—This eminent modern line engraver was born at Bernhausen, near Stuttgart, in 1747, and studied engraving in Paris under Wille. He founded the Academy of Design at Stuttgart, of which he became director. He died in 1830. He was the father of J. F. W. Müller, the engraver of the Sistine Madonna.

64. **Louis XVI.,** after Duplessis.—Engraved in 1793. Proof before letters, with “Louis Seize” traced with the needle, and with Müller’s name at the right below. The finished print bears the inscription, *Il voulut le bonheur de sa nation, et en devint la victime.*

65. **Jerome Napoleon, King of Westphalia,** in his Robes.—After Mme. Kinson. Engraved in 1813 by J. G. Müller in conjunction with his son Friedrich, the latter engraving the face and lace kerchief. Proof before all letters.

**JOHANN FRIEDRICH WILHELM MÜLLER,** son and pupil of J. G. von Müller, was born in Stuttgart in 1782. At an early age he studied in Paris the works of Bervic, Desnoyers, Tardieu and other eminent engravers. He afterward went to Italy, and while there made many drawings from the works of Italian masters. Upon his return to Germany he was appointed engraver to the King of Wurtemberg, and afterward professor in the Academy at Dresden. After completing his great engraving of the Sistine Madonna his mind and health gave way, and in a moment of insanity he stabbed himself with a graver, from the effects of which he died, May 3, 1816, in his thirty-fourth year. After his death the proof of his finished plate arrived from Paris and was suspended over his bier.

66. **Madonna di San Sisto.**—After Raphael. Engraver’s trial proof, containing the whole design; the two saints with a halo, the Madonna and Child without. This impression was presented by the engraver to the Director of the Cassel Gallery and is believed to be unique.

67. **The Same.**—Artist’s proof, before any letters. The Madonna and Child are without the halo. Unsurpassed impression of this very rare state. A few only exist. This engraving, considering its subject, and the superb manner in which it is executed, is, by many authorities, placed at the head of modern line engravings.

68. St. John the Evangelist.—After Domenichino. Early impression with “Domenichino pinxit” and the date 1808. The first two lines in the inscription are traced in open letters. Dedicated to his “Father and Master.”

JOHANN AUGUST EDUARD MANDEL.—Mandel was born in Berlin in 1810, and studied there, and also in Paris where he



68. J. F. W. Müller: St. John the Evangelist

received all the regulation honors at the *Salon*. He became professor of engraving at the Berlin Academy. Mandel worked in pure line, and at his best his technic is wonderfully pure, soft and delicate. His principal subjects are Raphael's Sistine Madonna and Madonna della Sedia, the former, like Müller's beautiful engraving of the same subject, published posthu-

mously. His principal portraits are those of Charles I. and Titian. Mandel died in 1882, surviving many illustrious contemporaries, and becoming almost the last great representative of his art.

69. *Madonna della Sedia*.—Engraved in 1865. The engraver's masterpiece, and the finest of the many engravings from Raphael's famous painting in the Pitti Gallery at Florence. Artist's proof with the engraver's signature.





## DUTCH AND FLEMISH ENGRAVERS.

AT the beginning of the sixteenth century engraving in Italy and Germany was rapidly approaching its maturity. In the Netherlands its career had scarcely commenced. There it became most important at a time when the



70. Lucas van Leyden: David playing before Saul

earlier schools had declined. The Dutch and Flemish engravers excelled in qualities lacking in the works of their predecessors. Until the time of Rubens line engraving remained for the most part a severe and exact art. It now obtained breadth and

variety, and was endowed with grace and freedom, presenting rich contrasts and effects of light and shade. The art of etching reached its culminating point in the works of Rembrandt. The works of the Dutch and Flemish engravers are of the most varied character, from original designs and after eminent painters.

**LUCAS VAN LEYDEN (LUCAS JACOB SZ).**—This eminent painter and engraver, the first great artist of the Dutch school, was born in Leyden in 1494, and died there in 1533. Although a contemporary of Dürer and Marc Antonio, his works lack the lofty sentiment of Dürer, and the refinement and masterly drawing of the Italian, and show very little regard for beauty of form or expression. His models were generally chosen from the homely peasant types around him. His prints are engraved in the quaint, Gothic style prevalent in the North, but are spirited, and often masterly in composition and drawing, and show a knowledge of perspective in advance of his time. His technic is wonderfully neat, delicate and precise. Good impressions of his prints are extremely scarce. Lucas was a friend of Dürer, and was highly esteemed by his contemporaries.

70. **David Playing Before Saul.** One of the engraver's principal works and in an impression of rare quality. His plates were delicately engraved and good impressions are scarce.

**HENDRIK GOLTZIUS.**—Goltzius was born at Mülbrecht in 1558. After studying engraving at home under Dirk Coernhert, he traveled through Italy and Germany, and resided for a time in Rome, attracted by the works of Raphael, Michael Angelo and Caravaggio. Upon his return he settled at Haarlem, where he died in 1617. There is a well-known series of large prints called the "Masterpieces of Goltzius," engraved in imitation of the style of eminent masters. His imitations of Dürer and Lucas of Leyden are remarkably successful, but his attempts to imitate the manner of Michael Angelo are almost grotesque in their exaggeration. Goltzius possessed great technical skill, and when he overcame his tendency to exaggeration and mannerism he often produced works of exceptional merit. Some of his large portraits are wonderfully bold and free in treatment; in other prints the work is miniature-like in its refinement and

delicacy. His works are very numerous and include some woodcuts. Goltzius had many followers.

71. **The Boy and Dog.**—Dated 1597, and dedicated to the Venetian painter Theodore Frisius. This remarkable print, full of vivacity and spirit, is the engraver's masterpiece.



71. Hendrik Goltzius: Boy and Dog

72. **Portrait of Theodore Coernhert.**—Poet, author, statesman and artist, and reputed author of the "Wilhelmus." First state, before the border. The engraver's finest portrait.

**JAN MULLER.**—Muller was a disciple of Goltzius, in whose manner he worked. He was born in Amsterdam about 1570, and died after 1625. Some of his portraits are highly esteemed.

73. Albert, Archduke of Austria.—After Rubens.

74. Isabella, Infanta of Spain.—After Rubens.

**CORNELIS VISSCHER.**—Visscher was the most eminent of the Dutch line engravers. He was born in Haarlem about 1610 and died there about 1670. He was educated in the Rubens school, under the famous teacher Soutman, but formed a style of his own, unsurpassed for boldness, spirit and picturesque effect. Some of his most important works are from his own designs, and there are fine subjects, chiefly after Dutch masters. He was less successful than his contemporaries of the Rubens school, Bolswert and Vorsterman, in his subjects after the Flemish painters. A few of his portraits are among the masterpieces of the art, typical examples of Dutch line engraving at its best.

75. Gellius de Bouma.—Ecclesiast of Zutphen. Third state, before the date 1656, and the inscription "Amsterdam," etc., which appears upon later impressions.

76. Guiliam De Ryck.—Ophthalmist of Amsterdam. Third state, with the first inscription. This is a very rare print. (This portrait and the preceding are called "The Great Beards," and are the finest works of the master.) (Illustration, p. 50.)

77. The Sleeping Cat.

**CORNELIS VAN DALEN.**—This engraver was born at Antwerp about 1620 and was a pupil of Visscher. He formed his style upon that of his master, and of the Rubens engravers. His best works are his portraits after Titian, which are remarkable productions. The soft quality of these portraits it is thought may have suggested to its inventor the mezzotint process.

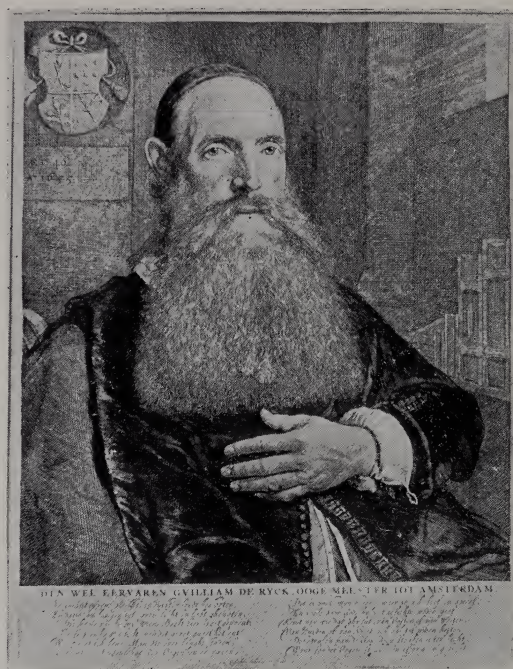
78. Giovanni Boccaccio.—After Titian.

**JONAS SUYDERHOEF.**—Suyderhoef was Visscher's fellow-pupil in the school of Soutman. He was born in Leyden about 1613 and died in 1669. He combined etching with burin engraving with picturesque effect. Most of his works are after eminent Dutch and Flemish masters.

79. The Peace of Munster.—After Terberg. The picture is in the National Gallery in London.



The representatives of the United Provinces and Spain are assembled in the Town Hall at Munster to ratify the treaty which preceded by a few months the famous Peace of Westphalia, which terminated the Thirty Years' War.



76. Jan Muller: Guiliam De Ryck

## THE RUBENS ENGRAVERS.

The eminent painter Rubens trained at Antwerp a group of engravers to interpret his works and those of his contemporaries. The severe, precise style so long in vogue was superseded by a method characterized by freedom, energy, variety and grace of line suited to the works of the period. Etching came more and more into use in the preliminary work upon the plate. Rubens



induced some of his pupils to abandon the brush for engraving. He advised and inspired them, furnished them with subjects, and corrected and retouched their proofs. These engravers obtained remarkable contrasts and effects of light and shade. They excelled in their engravings after the Flemish painters, but were less successful in their subjects after Italian masters. To the engravers of this school we are principally indebted for



80. S. A. Bolswert: Holy Family

many masterly engravings after Rubens and Van Dyck. Few painters have had the satisfaction of seeing so many of their important works so finely engraved.

**SCHELTIVS À BOLSWERT**, the foremost of the so-called Rubens engravers, was born at Bolswert, in Friesland, in 1586, and with his brother Boëtius settled in Antwerp. He died in 1659. He engraved many fine subjects after Rubens, Van Dyck, Jordaens and others. His prints possess in a remarkable degree the characteristics of their originals. There are numerous proofs drawn upon by Rubens with chalk or pencil suggest-

ing alterations or improvements. Many of his subjects have fine landscape backgrounds.

80. **The Holy Family in a Landscape, with Angels.**—After Van Dyck. First state.

81. **The Rainbow Landscape.**—After Rubens. First state. From the collection of Sir Thomas Lawrence, whose stamp it bears. It was afterwards owned by the mezzotint engraver Samuel Cousins.

82. **Silenus.**—After Van Dyck.

83. **Christ Crowned with Thorns.** After Van Dyck. First state. The engraver's masterpiece.

**PAUL PONTIUS.**—Paul Pontius, or Paulus Du Pont, as he is often called, was born at Antwerp about the beginning of the seventeenth century, and was one of Rubens' favorite pupils. He was taught engraving by Vorsterman. He engraved in a clear, bold style, with rare fidelity to his originals. His best works are subjects after Rubens and portraits after Van Dyck, including many in the *Iconographia*.

84. **Peter Paul Rubens.**—After Van Dyck, dated 1630. One of the finest portraits of the Rubens School. Impression of superb quality. The picture is at Windsor Castle.

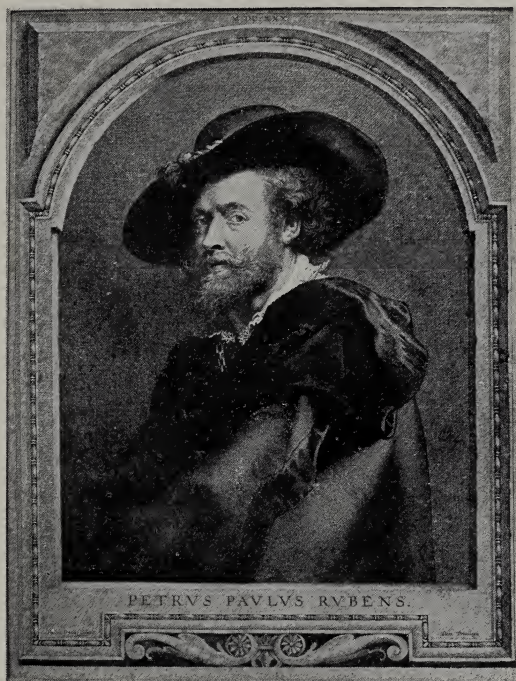
**SIR ANTHONY VAN DYCK.**—This eminent painter left a few etchings, chiefly portraits of contemporary artists, executed with great freedom, energy and spirit, and with classical taste, simplicity and refinement. In many of these plates backgrounds and accessories were afterward added by other engravers. Some of these portraits were included in the *Iconographia*, a famous work comprising one hundred portraits after Van Dyck, published at Antwerp in 1645.

85. **Justus Suttermans.**—Fourth state, on thin Japan paper and with the initials G. H. (Gillis Hendricx, publisher.)

86. **Pieter Breughel.**—Fourth state, with the initials of Gillis Hendricx.

**REMBRANDT VAN RYN.**—Rembrandt was born in Leyden in 1607, and at an early age removed to Amsterdam, which became his permanent home. He died there in 1669. Among the most famous of the world's great painters, Rembrandt

stands foremost among the masters of the art of etching. His versatility was great. He constantly varied his theme and methods, portraying human character or natural scene with absolute mastery of art, and with all the technical resources of his craft, of which he was a consummate master. He broke away from old traditions, becoming in many ways a modern.



His work is often simple in composition, with unerring selection of line and economy of means, and with exquisite refinement and subtlety of expression ; and through intermediate degrees it becomes bold, broad and dramatic, with a multitude of figures, and with grand effects of chiaroscuro. Rembrandt undoubtedly drew most of his subjects directly upon the plate. The drawings which exist are little more than studies in composition.

In handling the needle, biting in the plate, and in taking impressions he knew how to obtain exactly the results desired. He was a master in the use of the dry-point, which he used more and more, until in much of his later work dry-point has superseded the bitten line. There are plates done wholly in this manner. Rembrandt's prints number more than 350, and



88. Rembrandt: Portrait of Jan Lutma

cover a wide range ; portraits, religious and allegorical subjects, landscapes, genre, etc. In each department there are master-pieces.

87. *Jesus Christ Preaching*.—Etched about 1652. It is one of the finest of Rembrandt's religious subjects. This impression is of the finest quality, full of bur in the dry-point work, of



which there is much on the robe of the man with the turban standing on the left.

88. Jan Lutma. The celebrated goldsmith. Second state. 1656.

89. The Gold-Weigher's Field.—Dated 1651. Early impression with bur. The scene is near the Zuyder Zee. The village in the distance to the left is Naarden.

### THE DUTCH ETCHERS.

Following Rembrandt came the group of artists known as the "Dutch Etchers," who, like the Little Masters of Germany, appeared in a body. They represented scenes from peasant life, landscapes, animals, shipping, etc. Their plates are mostly of small size, full of life and spirit.

**ADRIAN VAN OSTADE** (1610–1685), was a pupil of Frans Hals. His works represent scenes from Dutch peasant life, devoid of refinement, but full of piquancy and spirit, remarkable in composition and effects of light and shade, and in the manner in which his figures are relieved from each other and from the background.

90. A Woman Spinning.—First state. One of the most attractive and delicately executed of Ostade's etchings, remarkable for its glowing effects of sunshine. Dated 1652.

**NICHOLAS BERGHEM**.—This famous painter and etcher was born in Haarlem in 1624 and died in Amsterdam in 1683. His prints are exquisite in composition, drawing and technic, and are remarkable for neatness, precision and finish. His charming groups of peasants and cattle are placed in beautiful landscapes, often enriched with architectural ruins, Arcadian scenes rather than those of real life.

91. Landscape with a Man playing on the Flute and a Woman sitting.—First state. Duplicate from the Amsterdam Museum.

**JAN BOTH**. This distinguished artist was born in Utrecht about 1610 and died after 1662. He lived for many years in Italy, and became famous for his landscapes in the style of Claude Lorraine. He etched a number of beautiful landscapes, Italian in character, with figures and animals grouped with



great taste and picturesque effect. His drawing is very graceful and his prints are executed in a masterly style.

92. *The Ox-Cart.* Second state.

**ANTONI WATERLOO.**—The works of this well-known landscape artist possess a peculiar charm, and are in striking contrast to those of Both and Berghem, whose works show the Italian influence then beginning to pervade the art of the Netherlands. His landscape etchings are simple in composition, and are spirited and picturesque in effect. They generally represent forest scenery, with great masses of foliage. Waterloo was born about 1618 and died about 1677.

93. *The Water-Mill.*

94. *Landscape with two Peasants in foreground and Dog drinking.*

95. *Landscape with mythological figures.* One of a set of six.

**PAUL POTTER.**—Paul Potter was born in 1625 and died in 1654 at the early age of twenty-nine years. This eminent painter of animals also etched a small number of plates of cows, horses and other animals, and some landscapes with animals. His prints are chiefly remarkable as studies of individual animals, whose character, attitudes and expression are portrayed with rare fidelity.

96-99. *Cattle, Four subjects.*

**JACOBUS HOUBRAKEN.**—Jacobus, son of Arnold Houbraken, painter and biographer of the Dutch artists, was born in Dordrecht in 1698, and was the greatest of the eighteenth century Dutch line engravers. He is chiefly known by his portraits engraved for Birch's "Heads of Illustrious Persons of Great Britain," published 1743-52. His best works, however, are portraits of celebrated Dutchmen. Some of these are superbly engraved, full of life and expression, and remarkable for clearness, delicacy and precision. He was especially successful in rendering flesh and hair. He appears to have formed his style by study of the works of the French engravers Edelinck, Nanteuil and the Drevets. He died in Amsterdam in 1780.

100. *Franz Van Mieris.*—The engraver's masterpiece.

## ENGRAVING IN FRANCE.

UNTIL the seventeenth century French engraving had no essential character of its own. France had received inspiration from Italy in matters pertaining to art. The only sixteenth century engravers who need be mentioned are Jean Duvet, a goldsmith and engraver in the service of Francis I and Henry II; Jean Cousin and Bernard Salomon, known chiefly through their designs for wood-cuts; and the engravers, of whom Étienne Delaune was the chief, who reproduced the designs of the Italian masters engaged by Francis I to assist in the decoration of Fontainebleau. The earliest French engraver worthy of particular attention was Callot. The French School is remarkable for the number and excellence of its portraits. In the works of Nanteuil, Edelinck and their successors line engraving reached its highest development. The modern revival of etching, which had declined as an original art after the death of Rembrandt, was due chiefly to French artists.

**JACQUES CALLOT.**—This eccentric artist was born at Nancy, in Lorraine, in 1592. He studied in Nancy, Florence and Rome, and also worked in Brussels and Paris. He died at Nancy in 1635. Callot's prints are exceedingly numerous, and comprise subjects, portraits, landscapes, architectural pieces, sieges, illustrations, costumes, etc., in almost infinite variety, often fantastic and grotesque, and showing excessive mannerism and little concern for correctness of drawing or proportion, or for unity of composition. His technic was generally a combination of etching and burin work, often ragged and showing undue haste, although some of his works are executed in a masterly manner. Notwithstanding their faults, Callot's prints possess an irresistible charm and attraction, arising from his marvelous grasp of the details of a scene, the wonderful variety and life-like arrangement and grouping of his multitudes of figures, the life, humor and spirit which pervade them, and his picturesque rendering of architecture. Many of his prints illustrate historical features of the reign of Louis XIII.

101. View of the Pont Neuf and Tour de Nesle.

102. View of the Louvre and Tour de Nesle.

First state, before Sylvestre's address. These impressions formerly belonged to Pierre Mariette, an eminent seventeenth century collector, and bear his autograph upon the back. The collection was dispersed in 1775.

**CLAUDE GELLÉE** commonly called Claude Lorraine, was born in 1600 in the ancient Province of Lorraine. Although



103. Claude Lorraine: Le Bouvier

generally classed as a French artist, his education and training were Italian, and he passed most of his life in Rome, where he died in 1682.

Claude's influence upon landscape engraving was accomplished through his paintings, rather than by his etchings. The engravers who interpreted his works were compelled to devote careful study to atmospheric effects and transparency, delicate distinctions and values, aerial perspective, and varying conditions of light and shade. His influence was supplemented by that of Turner. The best engravings after Claude were pro-

duced in England in the latter half of the eighteenth century by Vivarès, Woollett, and others.

Claude etched a few landscapes, which in fine impressions are exceedingly scarce. They possess most of the characteristics of his paintings. Some of them are almost perfect types of landscape etching in tenderness, transparency and delicacy of gradation; idyllic scenes exquisitely rendered. The light is distributed almost as softly and tenderly as in his paintings.

The famous "*Liber Studiorum*" consists of about 200 drawings made by Claude for the purpose of preserving a record of his pictures. These sketches were engraved in mezzotint by Earlom.

103. *Le Bouvier (The Cow-Herd)*.—Considered by many authorities to be the finest of all etchings of a landscape subject. Superb early impression from the collection of the Duc d'Arenberg.

104. *Port de Mer au Fanal*.—(Seaport with a Lighthouse.) Second state.

**CLAUDE MELLAN**.—The works of the great portrait engravers are the chief glory of the French School. The first to appear was Claude Mellan, who in his own time achieved great celebrity. Mellan was born in Abbeville in 1598. He studied art in Paris under Simon Vouet, and afterward went to Rome, where he engraved a number of plates in the ordinary manner of the time, crossing and re-crossing his lines to produce the required shadings and effects. Upon his return to Paris he adopted a peculiar style, using parallel lines without crossing, producing the shadings and gradations by varying the thickness of the line. He engraved many portraits of eminent persons, and a great variety of subjects. Mellan died in Paris in 1688.

105. *The Sudarium of St. Veronica*.—Engraved by a single spiral line begun at the extremity of the nose. From Meaume collection. One of the curiosities of Engraving.

**JEAN MORIN**.—This celebrated engraver was born in Paris about 1609 and died there in 1666. He devoted himself chiefly to engraving from the works of his master Philippe de Champaigne and Van Dyck, by a difficult and pleasing combination of strokes and dots, obtaining many of his shadings and effects by stippling. His work resembles that of Van Dyck.



106. Cardinal Bentivoglio.—After Van Dyck. The engraver's best work. Dated 1623.

FRANÇOIS DE POILLY.—Poilly who belonged to an eminent family of engravers was born at Abbeville in 1622. He received his early instruction from his father, and was then sent to Paris,



105. Claude Mellan : Sudarium of St. Veronica

and, a few years later, to Rome, where he worked until 1656 when he returned to Paris with an established reputation. Poilly was one of the foremost engravers of his time and was also eminent as a teacher, greatly influencing the progress of his art. Among his pupils was the famous Gerard Edelinck. He en-



graved numerous portraits and subjects, upon many of which he received assistance from his pupils.

107. Portrait. After Philippe de Champaigne. First state, 1664.

**ROBERT NANTEUIL.**—Nanteuil may justly be called the most eminent of all portrait engravers. He possessed great



108. Robert Nanteuil : Pomponne de Bellièvre

natural ability and refinement of taste, and received a classical education and thorough training as draughtsman and engraver. He was a pupil of Nicholas Regnesson, of Rheims, where he was born in 1623. His great technical skill was always subordinated to art, and his works are almost wholly free from the meretricious

ornament which overloads much of the work of the Louis XIV period.

In 1647 Nanteuil went to Paris, where he received instruction from the eminent painter Philippe de Champaigne, and soon attracted attention by his crayon portraits. The king gave him sittings for a portrait, and afterward appointed him designer and engraver to the royal cabinet with a pension. Although diligent and severely exact in the practice of his art, Nanteuil seems to have led a gay life in Paris, becoming one of the set which gathered about the famous Mlle. de Scudéry.

Nanteuil's early portraits were engraved in the style of Claude Mellan, using parallel lines without crossing, but about 1650 he abandoned this manner for one of great beauty and originality, in which cross-hatching was much employed. His portraits number about 220, and represent most of the leading men of his time. Most of these were engraved from his own drawings, and are generally represented in an oval about 7x9 inches, although upwards of thirty are of about life size. Although in individual instances, and in particular qualities, Nanteuil's work may have been surpassed by that of other engravers, no one else has ever engraved so many portraits of such high, uniform excellence. They combine great clearness and individuality with surpassing softness and beauty. Nanteuil died in Paris in 1678.

108. *Pomponne de Bellièvre*.—After Le Brun.

109. *Gilles Boileau*, father of the poet, 1658. First state.

110. *Moses Holding the Tables of the Law* After Ph. de Champaigne. This plate was completed by Edelinck, who engraved the face and hands.

**GÉRARD EDELINCK.**—This great engraver was born at Antwerp in 1640, and was one of the numerous artists attracted to Paris during the reign of Louis XIV. Edelinck's early work was in the manner of the Rubens engravers, but after his arrival in Paris he entered the studio of Poilly, and his style was greatly improved and refined by the influence of that master, and of Nanteuil. His rare talents soon gained for him great reputation. He was taken into the king's service, and given a pension and apartments at the Gobelins, where Colbert had established for Louis a school for the cultivation of engraving. He also received

many other honors, including knighthood. He devoted his life wholly to art, taking no part in the gay life of his associates, among whom were Nanteuil, Audran, Masson, Poilly and Pesne, all of whom he survived. He died in Paris in 1707.

More than half of Edelinck's prints, numbering about 340, are portraits. Some of these are among the masterpieces of engraving. The greater portion of his portraits, however, are inferior to those of Nanteuil, many of them having an unpleasant



III. Gerard Edelinck : Philippe de Champaigne

metallic quality. Edelinck engraved with great success subjects after Raphael, Leonardo, Guido and other Italian masters, and some fine subjects; chiefly historical, after French artists, particularly Le Brun. His works are picturesque in style, characterized by vigor, force of expression and effects of chiaroscuro.

III. Philippe de Champaigne. From the artist's portrait of himself in the Louvre. First state. Many authorities place this

at the head of all engraved portraits. Impression of unsurpassed quality. 1676.

112. **Marten Van Den Bogaert, Sculptor.**—After Hyacinthe Regaud. Early state before Drevet's address.

113. **Battle for the Standard.**—Engraved from Rubens' drawing from the famous cartoon by Leonardo. Second state, before the three dots on the blade of the sword of the second horseman.

**ANTOINE MASSON.**—Masson was born near Orleans in 1636, and at an early age went to Paris. As an engraver of portraits he was a worthy companion of Nanteuil and Edelinck, with whom he shared honors. Although he did not have the art education and training of those great masters, he often equaled, or even excelled them in technical skill. A few of his engravings are masterpieces judged from any standpoint. Masson was educated as an armorer and worker in damascene, and his early work consisted in ornamenting gun barrels. When he turned from this harder metal to copper, he handled the graver with firmness and precision, and yet with a delicacy which is amazing. He engraved many portraits, large and small, and some fine subjects. The peculiar qualities of his works are shown in the examples given below. Masson died in Paris in 1700.

114. **Henri de Lorraine, Comte d'Harcourt.**—Called *Le Cadet à la perle*, from the pearl in the ear. After Mignard. First state, before the figure resembling the number 4 in the left margin of the plate.

115. **Guillaume de Brisacier.**—Called the "gray-haired man." After Mignard, 1664.

116. **Marie de Lorraine.**—Duchesse de Guise. After Mignard. First state, 1684.

117. **Anne of Austria.**—Queen of Louis XIII. After Mignard.

118. **The Supper at Emmaus.**—From Titian's painting in the Louvre.

**GÉRARD AUDRAN.**—In his own time Gérard Audran's reputation was greater than that of any other French engraver, and he is still regarded as one of the chief ornaments of the French school. He was born in 1640, the year of Edelinck's



birth, and belonged to a Lyons family, famous in the history of engraving. After studying under his father and uncle, he was sent to Paris, where he received instruction from the royal painter, Le Brun. He afterward became the especial interpreter of that master's works. In 1667 Gérard went to Rome, under



115. Antoine Masson : Guillaume de Brisacier

the patronage of the King's minister, Colbert, and remained a number of years. While there he engraved a portrait of Pope Clement IX, which gained for him such reputation that Colbert recalled him to Paris, appointing him royal engraver, with a pension and apartments at the Gobelins. Here he engraved his superb masterpieces, "The Battles of Alexander," from the paintings by Le Brun, then just completed, and now in the Louvre,



a stupendous undertaking upon which he was engaged for nearly six years. These very large and magnificent prints were published at the expense of the King, who presented many of the choicest impressions to sovereigns and ambassadors of other countries. Gérard Audran was one of the most skillful draughtsmen of his time. He possessed great technical skill, united with taste and originality. His works are remarkable for vigor and expression, and for effects of chiaroscuro. He engraved in a broad, original style especially suited to his subjects, combining with the greatest success the work of the burin and needle. He devoted himself chiefly to the works of Le Brun, Poussin and Mignard, although there are some beautiful plates after Raphael and other Italian masters. He died in Paris in 1703.

**The Battles of Alexander.**—After Le Brun. Four subjects, engraved on thirteen plates. Old impressions with the name of Goyton (the letters in dots) as printer.

- 119. The Passage of the Granicus.
- 120. The Defeat of Darius at Arbela.
- 121. Porus Brought Before Alexander.
- 122. The Triumphal Entry into Babylon.

**JEAN PESNE.**—This engraver, who belonged to a family of artists, was born in Rouen in 1623 and died in Paris in 1700. He was one of the foremost of the French engravers of the 17th century, devoting himself chiefly to the works of Nicholas Poussin, after whom he engraved about 100 plates.

123. **Portrait of Nicholas Poussin.**—From the painting by Poussin, now in the Louvre. First state, before Audran's address. With the autograph of Pierre Mariette, 1690, and from his collection.

**CLAUDIA STELLA.**—Claudia Bouzonnet, called Claudia Stella, was born in Lyons in 1636, and was a niece and pupil of Jacques Stella, an imitator of Poussin. She distinguished herself as an engraver, and shares honors with Jean Pesne and Gérard Audran as an interpreter of Poussin. She died in Paris in 1697. Some of her works are exceedingly fine.

124. **Moses Striking the Rock.**—After Nicholas Poussin. Engraved in 1687.

**PIERRE, PIERRE IMBERT, AND CLAUDE DREVET.—**

Pierre Drevet was born at Loire, in the Lyonnais, in 1663. He commenced his studies at Lyons under Germain Audran and continued them under Gérard Audran in Paris. In 1696 he



126. Pierre Imbert Drevet: J. B. Bossuet

became Court Engraver, and in 1707 he was made an Academician. He died in Paris in 1738.

Pierre Imbert Drevet, son of Pierre Drevet, was born in Paris in 1697, and became an engraver of rare ability, overshadowing his father. He practiced his art until his early

death in 1739, notwithstanding a period of insanity dating from about 1730.

Claude Drevet, nephew and pupil of Pierre Drevet, was born at Lyons about 1705, and died in Paris in 1781.

These engravers worked entirely with the burin, and the splendors of their technic, in richness and exquisite finish, have rarely been equaled. Their portraits lack the freedom and vigor which characterize the works of Edelinck, and the simplicity and softness of those of Nanteuil, but possess a subtlety of expression and refinement of technic quite their own. Their representation of the draperies, laces, silks, ermine, carved wood, and other accessories of the works of Rigaud, De Troy, Le Brun and other artists of the meretricious school are as near perfection as any engraver ever attained, yet these are carefully subordinated to the features, which are engraved with great delicacy and clearness, and preserve in a remarkable degree the character, expression, transparency and warm flesh tints of the originals. The portrait of Bossuet is the most perfect type of these engravings.

#### PIERRE DREVET.

125. Louis XIV. in his coronation robes.—After Hyacinthe Rigaud. The picture is in the Louvre.

#### PIERRE IMBERT DREVET.

126. Jacques Bénigne Bossuet.—After Rigaud. Engraved in 1723. The famous bishop and orator. Impression before any dot after *pinxit*. After every hundred impressions one dot was added. From the Earl of Hardwicke's collection.

127. Cardinal Dubois.—After Rigaud.

128. Samuel Bernard.—After Rigaud. Before the words "Conseiller d'Etat" were added to the inscription.

129. Adrienne Le Couvreur.—After Coypel. The great actress is represented as Cornelia, in Corneille's tragedy, *La Mort de Pompée*.

#### CLAUDE DREVET.

130. Philippe Louis, Comte de Zinzendorf.—After Rigaud. Portrait of the Austrian Ambassador.

JEAN JOSEPH BALÉCHOU.—Baléchou was born at Arles in 1719, and studied engraving at Avignon and Paris. He died in

Avignon in 1764. Although not an engraver of the first rank, a few of his prints are highly esteemed. His work is characterized by neatness and clearness of line, but is often defective in drawing and fails to realize the spirit of his originals. The English



133. Laurent Cars : Fêtes Venitiennes

engraver Woollett was greatly influenced by the style of this engraver.

131. The Storm.—After Joseph Vernet.

132. Augustus III, King of Poland.—After Rigaud.



**LAURENT CARS.**—Cars was born in Lyons in 1669, and died in Paris in 1771. He was the greatest of the many clever eighteenth century engravers who reproduced the designs of those popular artists Lemoyne, Boucher, Watteau and their followers. His prints are remarkable for grace, spirit and beauty.

133. *Fêtes Vénitiennes.*—After Watteau. Duplicate from Berlin Museum. (Page 69.)

**JOHANN GEORG WILLE.**—This eminent engraver and teacher, German by birth, belongs to France by education and adoption. No other modern engraver has exercised so great an influence upon the technique of his art. Wille was born near Königsberg in 1715, and, like Masson, commenced his career as an engraver of ornamental work. About 1736 he went to Paris, where he rose rapidly into eminence and soon became the foremost engraver of his time. He was advised and directed by the painter Hyacinthe Rigaud, whose portraits were then the fashion. During his long career he received many honors, but became blind and impoverished in extreme old age during the Revolution. He died in Paris in 1808.

While Nanteuil, Edelinck and the Drevets subordinated their great skill to art, Wille devoted his attention chiefly to the technique of engraving, often sacrificing artistic qualities in a display of manual skill. He is famous for his representation of silk and satin draperies. Although many of his prints have a hard, metallic quality, there are masterpieces full of life and spirit. His best works are subjects after Dutch masters and portraits after contemporary French painters, particularly Rigaud, Tocqué and La Tour.

Wille has been called the father of modern engraving. He numbered among his pupils Bervic, J. G. von Müller, Tardieu and others, who in turn transmitted his instruction to their pupils, among whom were Desnoyers, Longhi, Toschi, J. F. Müller and many other eminent engravers of France, Italy and Germany.

134. *Travelling Musicians.*—After Dietrich.

135. *Paternal Instruction.*—After Terburg. Called "The Satin Gown." The picture is in the gallery at Amsterdam.

136. *Marshal Saxe.*—After Rigaud.



**GEORG FRIEDRICH SCHMIDT.**—Schmidt was born in 1712 in Berlin, and received his early training at the Academy. About 1736 he went to Paris with Wille, and soon acquired great reputation. He was received into the Academy in Paris in 1742, in which year he engraved the famous laughing portrait of La Tour, and for his reception engraved, in 1744, his fine portrait of the painter Mignard. But Schmidt was by nature a wanderer, and soon afterward returned to Berlin, where he was appointed engraver to the King. In 1757 the Empress Elizabeth invited him to St. Petersburg. Here he assisted in establishing the Academy and engraved some of his finest portraits, among them his large portrait of the Empress, after Tocqué, a pupil of Rigaud, whom the Empress had invited to the Russian Court. In 1762 Schmidt returned to Berlin, where he etched some subjects and portraits in the manner of Rembrandt. Here he died in 1775. Schmidt engraved more than 200 plates. A few of his portraits are worthy of Edelinck, but most of his work is deficient in taste.

137. **Maurice Quentin La Tour.**—Called "The Laughing Painter." After La Tour, 1742.

138. **Pierre Mignard.**—After Hyacinthe Rigaud, 1744.

139. **G. F. Schmidt.**—Portrait of the engraver holding a crayon. From his own design. Etching. From Meaume collection.

**ETIENNE FICQUET.**—This famous engraver of miniature portraits was born in 1719, and was a pupil of Schmidt and Le Bas. He died in Paris in 1794. His principal works are the series of small portraits of distinguished literary characters of France, and portraits of Mme. de Maintenon, Rubens and Van Dyck. His portraits are exquisite in drawing and expression, and possess marvelous precision and delicacy of technic. Owing to their great delicacy they are exceedingly scarce in fine impressions.

140. **Madame de Maintenon.**—After Mignard.

141. **Portrait of Van Dyck.**

142. **Portrait of La Fontaine.**—After Rigaud. With the vignette of a Wolf and Lamb below.

**CHARLES CLÉMENT BERVIC.** — Bervic was born in Paris in 1756, and was Wille's most eminent pupil. Few engravers have equaled him in technical skill. His reputation was established upon the appearance, in 1790, of his famous full-length portrait of Louis XVI. This was followed by other important works, among them "The Education of Achilles" and its com-



143. Charles Clement Bervic: Louis XVI

panion piece "The Rape of Dejanaira," and that marvel of technical skill, the "Laocoön." Bervic was an artist of the classical school, and his works contrast strongly with those of Boucher and Le Bas, so universally popular at the time. He surpassed his master, Wille, but cannot, in point of art, be classed with Edelinck and the Drevets, yet through him the best traditions



143. **Louis XVI in his Coronation Robes.**—From the painting by Callot at Versailles. Rare proof with only the names of the artists and address of the engraver, also his signature in pencil. This plate bears the mark of the terrible Revolution. After the first impressions were taken the king was beheaded and Bervic, who had become a revolutionist, broke his plate, and destroyed the remaining impressions. The plate was afterwards skillfully repaired, but the subsequent impressions show a crease where it was injured. (Illustration, page 72.)

144. **The Education of Achilles.**—After Regnault. The painter Carle Vernet, at the age of 20, is said to have served as the model for Achilles. Before the title, and with the names of the artists and the registration only. Original in the Louvre.

145. **The Rape of Dejanaira.**—After Guido Reni. Original in the Louvre. (Illustration, page 73.)

146. **Laocoön.**—From the antique. Proof before letters, with Bervic's name and that of Ramboz as printer.

**PIERRE ALEXANDER TARDIEU.**—This celebrated engraver worked in Paris, where he was born in 1756. He was a pupil of J. G. Wille, whose teachings he transmitted to Desnoyers and other nineteenth century engravers, thus forming a connecting link with the great masters of the past. His principal portrait, that of the Earl of Arundel, is a masterpiece. He also engraved a few subjects of which the example given below is his most important work. He died in 1844.

147. **The Communion of St. Jerome.**—From Domenichino's famous painting for the principal altar of San Girolamo della Carità, and now in the Vatican. For this plate, engraved in 1821 and exhibited in 1822, Tardieu received the Legion of Honor and admission to the Institute.

**AUGUSTE BOUCHER-DESNOYERS.**—This eminent engraver was born in Paris in 1779. At first he worked in the dotted manner, and at the age of twenty received a prize at the *Salon*. He entered the studio of Tardieu, one of Wille's ablest pupils, and studied line engraving and etching. In 1804 he engraved one of his best plates, "*La Belle Jardinière*," and in 1808 appeared his famous portrait of the Emperor Napoleon, which was exhibited in the *Salon* of 1810. Desnoyers shared



honors with Bervic, and his career was but little affected by the wars and changes through which he passed. He was elected into the Institute, appointed engraver to the king, created a baron and decorated with the Cross of the Legion of Honor. He died in Paris in 1857.



151. A. Boucher-Desnoyers: Napoleon

Desnoyers is famous chiefly for his subjects after Raphael and his portraits after Gérard. The great series of engravings of Raphael's Madonnas covered the entire useful period of his life, the dates ranging from 1804 to 1846. His fine engraving of Leonardo's "Vierge aux Rochers" ranks with these works. Desnoyers was a draughtsman of great ability. His subjects are



more interesting than those of Bervic, although the latter surpassed him both as artist and engraver.

148. *La Belle Jardiniere*.—After Raphael. Open Letter Proof. The Virgin and Child with the infant St. John. Original in the Louvre.

149. *La Vierge Aux Rochers*.—After Leonardo da Vinci. With the stamp of the two antique heads.

150. *Ste. Marguerite*.—After Raphael. With “*Ste. Marguerite*” in the border but with no other inscription. This impression is said to be the only proof in this early state in existence. Engraved in 1832.

151. *Napoleon in His Coronation Robes*.—After Gérard. With the name only, and before names of the artists. These rare proofs were taken for the Emperor. (Page 75.)

152. *Portrait of Thomas Jefferson*.—In the dotted manner.

**CLAUDE FERDINAND GAILLARD**.—This eminent painter and engraver was born in Paris in 1834, and died in 1887. He was a pupil at the *École des Beaux-Arts*, and won the *Prix de Rome* as an engraver in 1856. His work is a marvel of minuteness, accuracy and precision. His works, especially his portraits, are very highly esteemed. He generally created many states of his plates, printing from the earlier states only a few impressions in an exquisite manner. The impressions ordinarily met with were taken after the plates were steel-faced.

153. *L’Homme à l’Oeillet*.—After Van Eyck.

154. *L’Oedipe*. *Aedipus Consulting the Sphinx*.—After Ingres. With the name of artist in traced letters. On india paper.

155. *Soeur Rosalie*.—Not only a remarkable portrait of this charitable woman, but a type of the Sisters of St. Vincent de Paul. The remarque is a portrait of the founder of the order.

**LOUIS PIERRE HENRIQUEL-DUPONT**.—This eminent master stands foremost among the engravers of our own generation. He was born in Paris in 1797, and died in 1892, in his 95th year. At first a pupil of the painter Pierre Guérin, he afterward devoted himself to engraving, and entered the studio of Bervic. Henriquel was an artist of great versatility, a master of all the

resources and processes of his art, and was also famous for his works in crayon and pastel. As a teacher at the École des Beaux-Arts he continued the noble traditions of his art to our own time. He was a member of the Institute and a Commander of the Legion of Honor. Many of his best works, subjects and portraits, are after Paul Delaroche.

156. *The Mystical Marriage of St. Catharine*.—After Correggio. Artist's proof, signed.

**JULES FERDINAND JACQUEMART**.—This eminent etcher and painter in water-colors was born in Paris in 1837, the son and pupil of the art collector and connoisseur, Albert Jacquemart, author of the "*Histoire de la Porcelaine*," for which work he etched the plates. He also etched the marvelous plates for Barbet de Jouy's "*Gemmes et Joyeaux de la Couronne*." His other works include many etchings from paintings, landscapes, flower-pieces, ornaments, portraits, etc., but his fame rests upon his marvelous rendering of still-life in which no one else has ever quite equaled him. The textures, lustre and subtle reflections of precious stones, crystal, porcelains, vases, chased metals, etc., show exquisite taste, delicacy and beauty, and are drawn with unerring accuracy. During the latter part of his life, owing to failing health, he abandoned etching and devoted himself to water-color painting. He died in Nice in 1880.

157. *Trépied Ciselé Par Gouthière*.—First state of this exquisite masterpiece.

158. *Histoire de la Porcelaine*.—Plate (28). Cups and Plate. First state.

159. *Gemmes et Joyeaux*.—Statuette, with ornamented pedestal. First state.

**CHARLES MÉRYON**.—Méryon was born in Paris in 1821. At the age of sixteen he entered the naval school at Brest and afterward sailed around the world, during which time he made views of various countries. He returned to Paris in 1846 and devoted himself to art. Color-blindness soon put an end to his career as a painter, and he then turned his attention to etching, in which art he was greatly influenced by the works of the Dutch artist Renier Zeeman. He soon entered upon his great work, his views of Old Paris. The curious architecture of the mediæval

city was then being rapidly demolished, and Méryon set to work to obtain memorials of many of the picturesque streets and structures. At first his work met with little recognition, and it was often with great difficulty that he could dispose of the prints, now so precious, to obtain means of living. Of melancholy disposition, he became morbidly sensitive, repulsed every attempt to patronize him, and soon became hopelessly insane. He died at Charenton in 1868. The famous series "Eaux-fôrtes sur Paris," contains his best work. His poetic rendering of the architecture of old Paris is intensely interesting and personal in character, unlike the work of any other artist in sentiment and in execution. His plates number about a hundred and were generally finished with the dry-point and graver.

160. *Le Stryge.* The horned and winged demon of stone, on an angle on the heights of Nôtre Dame, surveys the city; the tower of St. Jacques in middle distance, and the hill rising toward Montmartre. Second state. Only a few impressions in the first state are known and have the lines,

*"Insatiable Vampire, l'éternelle Luxure  
Sur la Grande Cité convoite sa pâture."*

161. *Le Petit Pont.*—The view is taken from the towing path, just above the level of the water. The bridge, of three arches, is in front. Tall houses, beginning at the left, recede into the distance, and above them rise the towers of Nôtre Dame. Second state. With C. M. in the corner, but before any other letters.

162. *La Tour de L'Horloge.*—The Seine low in the foreground, and the Pont au Change with a barge below its arch. The Palais de Justice occupies the greater part of the picture. First state. With C. M. in corner, and no other letters.

163. *L'Arche du Pont Nôtre Dame.*—The view is taken almost from the water's level and consists chiefly of the arch of the bridge. First state.

164. *La Pompe Nôtre Dame.*—The engine-house, with tower, supported on woodwork. Behind are the towers of Nôtre Dame. Second state.

165. *Portrait of Méryon.*—Etched by Bracquemond. Signed proof.

## ENGRAVING IN ENGLAND.

THE history of engraving in England presents little of interest before the middle of the seventeenth century.

But if late in its development, the school became remarkable both for excellence and versatility; for its achievements in line, stipple, and mezzotint, and for its services in the revival and development of wood-engraving. In our own time England has produced a number of etchers whose works rival, in some respects, any which have appeared since the days of Rembrandt.

The earliest engravings produced in England were principally maps, and title-pages and illustrations for books. Occasionally an important portrait was issued separately. The earliest English engraver whose name has reached us was Thomas Geminus, who engraved copper-plate illustrations for Vesalius' *Anatomy*, first published in 1545, and for other works rudely illustrated. Most of these early prints, however, were the work of foreign engravers, of whom many went to England during the reign of Elizabeth and her successor, among them the Flemish engravers Remigius and Franz Hogensberg, Theodore De Bry, who emigrated from Liège, and the Dutch engravers Reginald Elstracke and the family of De Passe. Of the native engravers of this period William Rogers, Francis Delaram and John Payne were the most important. The portrait of Archbishop Parker, a conspicuous art patron of the time of Elizabeth, engraved in 1573 by Remigius Hogensberg, was considered by Vertue to have been the first portrait engraved in England. William Rogers was one of the earliest English engravers who practiced the art as a profession. His most famous work is a portrait of Queen Elizabeth. The works of John Payne were the first to show any considerable skill. The works of these early engravers are valuable chiefly for authentic portraits of many important persons, but most of them have little merit as works of art. During the reign of Charles I, who was a great patron of art, many foreign artists visited England, among them the painter Van Dyck and the engravers Hollar and Vorsterman. The example of these artists

did much to develop the native talent, although the English engravers as a body did not become important until the advent of mezzotint engraving.

**WILLIAM FAITHORNE.**—Faithorne was born in London in 1616, and was the earliest of the English engravers whose works compared favorably with those produced on the continent. He was a pupil of Sir Robert Peak, painter, engraver and print-seller. His early work was in the manner of the Dutch and Flemish engravers, but during the Civil War, in which he was taken prisoner, he went to Paris, where he studied under Nanteuil, and his subsequent works were engraved in that master's best style, although they remained English in character. Returning to London soon after the middle of the century, he established himself as an engraver and printseller. His portraits became the fashion, and his studio was the resort of the art dilettanti. His prints, chiefly portraits, possess great richness and color, and represent many eminent persons of his time, mostly his own countrymen. He died in London in 1691.

166. Portrait of John Bulwer.—First state.

**GEORGE VERTUE.**—The engraved works of George Vertue, born in London in 1684, are chiefly of historical value. He engraved a multitude of portraits, views of buildings, towns, ruins, etc., and was an indefatigable collector of books, prints and antiquities, and of information about art and artists. His voluminous notes and memoranda, now in the British Museum, formed the basis of Horace Walpole's "Anecdotes of Painting in England." Many of Vertue's portraits are the only authentic likenesses of the persons they represent, and if they do not possess any great artistic or technical merit, they at least have the advantage of scrupulous fidelity to their originals. Vertue was a man of great industry and integrity, and was highly esteemed in his own time. He died in 1756, and was buried in Westminster Abbey.

167. Francis Beaumont.—Dated 1729.

168. John Fletcher.—Dated 1729.

**FRANCESCO BARTOLOZZI.**—This famous engraver was born in Florence in 1727. After studying engraving in Venice, under Joseph Wagner, he went to England, in 1764, and practiced his



art in London until 1802, when he went to Portugal. He died in Lisbon in 1815.

Bartolozzi was a skillful and prolific engraver. His prints, upon many of which he was assisted by his pupils, exceed 2,000 in number, and represent almost every form of engraving, although he became famous by his works in stipple. When he arrived in London the stipple process had come into great favor, and Bartolozzi, who always catered to the popular taste, soon



172. Francesco Bartolozzi: Diana and Nymph

became its leading exponent. Among his works in this manner are some fine portraits, but the prints by which he became best known were from the pretty and graceful designs of Angelica Kauffman and Cipriani, mostly trivial subjects, and printed in red or brown. But however severely these works may be criticised from an artistic standpoint, there is, nevertheless, a certain charm about them that gained for Bartolozzi a wider popularity than has been accorded to any other engraver, except possibly Raphael Morghen. Bartolozzi also engraved many

plates after old masters and contemporary artists, of which some of the best are in line. Although as an engraver he was inferior to his contemporaries Strange, Wollett and Sharp, he enjoyed greater reputation than any of them, and upon the foundation



175. Sir Robert Strange: Charles I

of the Royal Academy in 1769, with Sir Joshua Reynolds at its head, he was invited to become an Academician, an honor from which they were excluded.

169. Clytie.—After Annibale Caracci. Line. Proof with the Coat of Arms and names of the artists in traced letters.

170. Mary Queen of Scots, with her little son James I.—After Zuccaro. Line.

171. Lord Mansfield.—After Sir Joshua Reynolds. Stipple. Proof with the names of the artists and *Published as the Act directs, 24 Aug., 1786*, etc., in traced letters.

172. Diana and Nymph.—After Angelica Kauffmann. Stipple. From the John Barnard collection.

**SIR ROBERT STRANGE.**—This eminent line engraver was a Scotsman, born on the island of Pomona, in the Orkneys, in 1721. He studied engraving at Edinburgh, where he practiced for a time, but becoming a refugee after the battle of Culloden he went to Paris, and became a pupil of Le Bas. He returned to London in 1751, and soon established his reputation by a number of fine engravings after Guido. In 1761 he went to Italy, where he remained about five years. He was received with great distinction as one of the foremost engravers of his time. He studied the works of the Italian colorists, and made many drawings from famous paintings, some of which he engraved in Italy, others after his return to London. He was knighted by George III. He died in London in 1792.

Strange excelled in his subjects after Italian masters and in his portraits after Van Dyck. His technical skill was great, and his works possess a peculiar charm and originality of style, and are remarkable for breadth, softness, refinement and vigor, but are often defective in draughtsmanship and distinctions of color. He used the dry-point with great effect in producing rich, warm flesh tints.

173. The Madonna and Angels with the Magdalen and St. Jerome, called *Il Giorno* (The Day). After Correggio. Strange made the drawing for this print at Parma in 1763. The plate was engraved in London in 1771.

174. Charles I.—Standing by his horse, which the Marquis of Hamilton, as equerry, is holding. From Van Dyck's painting in the Louvre. Open-letter proof.

175. Charles I. in his royal robes.—After Van Dyck. At the time of engraving, the picture was owned by Strange. It is now at Windsor Castle.

**WILLIAM WOOLLETT**, England's great landscape and historical engraver, was born at Maidstone, in Kent, in 1735. At an early age he went to London, where he passed the remainder of his life. He received some instruction from John Tinney, an obscure engraver and printseller, but owed very little to the schools. His first important plate, the famous "Niobe," appeared in 1761, and established his reputation. Soon afterward appeared the fine landscapes known as the First and Second Premium Prints, after the Smiths of Chichester, and in 1772 his



176. William Woollett: Niobe

masterpiece in landscape, "Roman Edifices in Ruins," after Claude Lorraine, was published. Claude's influence upon landscape engraving is well illustrated in the last named plate. The atmospheric effects and subtle tonality of the original are most faithfully and delicately rendered. Woollett was equally successful in his engravings of historical subjects. The best examples are "The Death of General Wolfe" and "The Battle at La Hogue," after Benjamin West, both masterpieces. There are also some portraits and illustrations. Woollett was a most con-



scientious artist. No sacrifice of time or labor was too great to obtain perfection. His works show the greatest originality in style, and complete mastery of the technique of his art. He is described as simple and unpretending in manner, extremely patient and industrious, and a truly good man. He died in 1785. Some years later a memorial was raised to his honor in Westminster Abbey.

176. *Niobe*.—After Richard Wilson. Artists' proof before all letters. Of the greatest rarity. Only a few impressions in this state are known.

177. *Roman Edifices in Ruins*.—After Claude Lorraine. Trial proof, Fagan's second state.

178. *The Same*.—First published state, on India paper.

179. *The Battle at La Hogue*.—After Benjamin West.

**WILLIAM SHARP**.—This eminent line engraver was scarcely less renowned than Strange or Woollett. Among his works are masterpieces, subjects and portraits, unsurpassed for boldness and picturesque effect. Sharp was born in London in 1749 and, like Masson, commenced as an engraver of ornamental work. His prints number about 230, and include fine subjects after the Italian masters, historical pieces after West and Trumbull, and about 70 portraits. Sharp's style was original and masterly, and his works were highly esteemed throughout Europe. Personally, he was weak, simple and superstitious. He died in London in 1824, and was the last of the great line engravers of England.

180. *The Doctors of the Church*.—Engraved in 1785 from the painting by Guido, now in the Hermitage at St. Petersburg. It represents the four Latin Doctors of the Church, St. Jerome, St. Augustine, St. Ambrose and St. Gregory, who with St. John Damascene and St. Ildefonso are arguing about the great Catholic doctrine of the Immaculate Conception. St. Luke, Ch. I, v. 49. Before the title. With the artists' names and coat of arms, and *Published Sept. 1, 1785*, etc., in traced letters.

181. *Diogenes in Search of an Honest Man*.—After Salvator Rosa. Before the title. With engraver's name and *Published 1st April, 1792*, etc., in traced letters.

182. *The Sortie from Gibraltar*.—After Trumbull. Proof with open and traced letters.



183. John Hunter.—After Sir Joshua Reynolds. Proof before the title, with the names of the artists and the address traced with the needle. Sharp's best portrait.

### MEZZOTINT.

Mezzotint engraving was invented by Ludwig von Siegen, an officer in the service of William VI, Landgrave of Hesse. His portrait of the Landgravine Amelia Elizabeth, dated 1642, is the earliest known print engraved in this manner. Van Siegen communicated the secret to Prince Rupert, artist and soldier, who greatly improved the art and introduced it into England, where for a long time he was honored as its inventor. His finest print, "The Great Executioner," after Spagnoletto, is a work of considerable artistic effect, bold and masterly in treatment. Prince Rupert disclosed the process to Wallerant Vaillant, a portrait painter of Amsterdam, who practiced it with great success, and to William Sherwin, who engraved the first English mezzotint bearing a date, a portrait of Charles II, dated 1669. He also gave his small plate of the head of the "Executioner" to John Evelyn, who published it in the first edition of the *Sculptura*. The engravers Fürstenberg, Lutterel, Thomas of Ypres and Blooteling also belong to the early period, and were among the first who employed the scraping process. Soon afterward the process became well known, but outside of Holland and England mezzotint has never been practiced to any considerable extent.

Toward the close of the seventeenth century Isaac Becket and his pupil John Smith brought the art into great favor, and early in the eighteenth century there were many mezzotint engravers, native and foreign, working in England. The French engraver John Simon and the Dutch engraver John Faber soon became the rivals of Smith and, like him, engraved many fine portraits after Sir Godfrey Kneller and other painters of this period. About the middle of the century the art languished, but with the appearance of the Irish engraver, MacArdell, and the great school of portrait painters, it soon entered upon the brightest period of its history. The works of Reynolds, Romney and Gainsborough, and their contemporaries, like those of Van Dyck, Rubens and Rembrandt, were especially suitable for

reproduction in mezzotint, and are illustrated by some of the most beautiful engravings ever produced by the engraver's art. On the continent the process became known as *la manière anglaise*.

Although mezzotint has been practiced almost wholly as an



184. John Faber: Elizabeth, Duchess of Hamilton and Brandon

interpretative art, yet the delicacy, subtlety and diversity of the effects produced has given to the works of its masters an individual character and charm.

**JOHN FABER, The Younger.** — This eminent mezzotint engraver was born in Holland in 1684, and went to England soon after the beginning of the eighteenth century. At this time mezzotint engraving, under the patronage of Sir Godfrey Kneller, had come into great favor, and Faber and his contemporary, John Smith, became the foremost engravers in this manner. Faber's prints represent many eminent persons of his time, and bear dates ranging from 1712 to 1756. They are engraved with great care, and show constant improvement, becoming bold, finished and masterly toward the close of his career.

**184. Elizabeth, Duchess of Hamilton and Brandon.** — After Hamilton. Second daughter of John Gunning, Esq., of County Roscommon. One of three sisters, who were famous beauties. The very rare first state. After a few impressions were taken, the plate was reduced in size. (Illustration, page 87.)

**JAMES MacARDELL.** — This eminent engraver, one of the foremost masters in mezzotint, was born in Dublin in 1729. At an early age he went to London, where his talents and genial disposition were duly appreciated by the great artists. He was an especial favorite with Sir Joshua, who stated that if the colors of his paintings faded, his fame would still be preserved by MacArdell's engravings. His beautiful portraits after Reynolds, Van Dyck, Rubens and others have seldom been equaled. He also engraved some fine subjects. MacArdell's works show great power and originality, united with refined taste and surpassing technical skill. His early death, in his thirty-seventh year, was a serious loss to his art. About the middle of the eighteenth century, after Smith and Faber had passed away, the art had languished, but with MacArdell a new era began, and mezzotint engraving entered upon the golden period, famous for its beautiful portraits. MacArdell improved greatly upon the technic of his predecessors, adding freedom, boldness and precision by combining strong etching with mezzotint, a method practiced only to a limited extent before his time, most of the earlier works having been engraved in pure mezzotint.

**185.—Rubens with His Wife and Child.** After Rubens.

**RICHARD EARLOM.** Earlom was born in London, in 1743. He was a pupil of Cipriani, but abandoned painting to become

a mezzotint engraver. He died in 1822. As MacArdell excelled in portraiture, so Earlom became famous for his fine subjects. He was a most proficient draughtsman, and one of the greatest masters of the technique of his art, combining and harmonizing etching and mezzotint in a manner never excelled. Of many of his works he made elaborate prelimi-



186. Richard Earlom: A Flower Piece

nary etchings. His plates are very numerous. Earlom engraved the 200 plates of the "Liber Veritatis," in the style of the original drawings by Claude Lorraine. His masterpieces, the Fruit and Flower-Pieces, after Van Huysum, show the possibilities of mezzotint in the direction of delicacy of tones, minute finish, clearness and transparency.



186. **A Flower-Piece.** After Jan Van Huysum. Proof before the motto in the coat of arms and with the artists' names traced. (Illustration, page 89.)

187. **Liber Veritatis.** Plate number 17.

**VALENTINE GREEN.**—This famous mezzotint engraver was born near Birmingham in 1739. He went to London and rose rapidly into favor, receiving many marks of distinction. He shares with Mac Ardell and Earlom the merit of having brought his art to perfection. Green devoted great care and labor to his historical pieces after West, and to subjects after the old masters, but his fame now rests mainly upon his portraits, chiefly after Reynolds, engraved about 1778–1785, some of which are among the most beautiful examples of the art. He possessed remarkable skill, and engraved with great delicacy of touch. He was an indefatigable worker, engraving almost 400 plates, covering a period of nearly forty years. He died in London in 1813.

188. **Portrait of George Washington.**—Engraved from a painting by Trumbull, then in the possession of M. De Neufville, of Amsterdam, according to the inscription. Published 1781. Duplicate from the Berlin Museum. This is one of the rarest of the engraved portraits of Washington, although not a representative example of Green's work.

**SAMUEL COUSINS.**—This eminent mezzotint engraver was born in 1801. He engraved many fine plates after Lawrence, Reynolds, Landseer, Millais and others. Some of his works are among the choicest examples of the art. He died in 1887, after a long and successful career. He was highly esteemed, becoming a Royal Academician.

189. **Pope Pius VII.**—After Sir Thomas Lawrence. Open-letter proof. The picture is at Windsor Castle. In drawing and technic, in the management of the light, and on account of the importance of the subject, this remarkable portrait may well be placed at the head of modern mezzotint engravings, preserving in a remarkable degree the life and grandeur of the original.

**J. M. W. TURNER.**—The series of engravings, published 1807–1819, under the title, "*Liber Studiorum*," was undertaken



for the purpose of rivalling Claude's "*Liber Veritatis*," engraved by Earlom a few years before. The series, intended to illustrate landscape composition, consists, in its incomplete condition, of seventy plates. From his own sepia and pen drawings Turner etched the main lines of his compositions in a bold, masterly manner, relying upon mezzotint to bring out the required tonality and effects. In some of these plates Turner applied the mezzotint, but generally relied upon professional assistance. Charles Turner, an eminent engraver in mezzotint, was his principal assistant, and engraved more than twenty of the series.

190. *The Woman with the Tamborine*.—The etching. This plate was afterward completed in mezzotint by Charles Turner.

191. *Junction of the Severn and the Wye*.—One of the most beautiful of the *Liber* series. The entire work on this plate was done by J. M. W. Turner and shows how completely he had mastered the mezzotint process. Second state.

192. *Via Mala*. From a drawing by Turner, engraved by Frank Short, an engraver of great ability of the present time.

As Rubens, in the seventeenth century, trained a group of engravers to interpret his works, so in the early part of the nineteenth century arose the school of engravers who drew their inspiration from J. M. W. Turner. The works of these engravers are unsurpassed for delicate manipulation, perfection of finish and marvelous rendering of tones and subtle distinctions and values. Their technic was a combination of burin engraving and dry-point, the bur being removed. Turner's influence upon landscape engraving supplemented that of Claude, and in these works, large and small, the perfection of tone engraving appears to have been reached.

193-200. Eight prints from Turner's "*Rivers of France*."

The engravers represented are Miller, Cousen, Allen, Brandard and Higham.

201. *Ancient Italy*. After Turner. Engraved by J. T. Willmore.

**SIR DAVID WILKIE** (1785-1841). This eminent painter left a few etchings and dry-points, of which the masterly ex-

amples given below are worthy of the best masters of the art.  
Both are fine, early impressions.

202. The Pope Examining a Censer. Etching.

203. Gentleman at His Desk. Dry-point.

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**HENRI LEFORT.**

204. Portrait of Washington. Etching. Remarque proof.

**P. M. ALIX.**

205. Portrait of Benjamin Franklin. Aquatint.

## PART II

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COLLECTION OF WORKS BY

SIR FRANCIS SEYMOUR HADEN, P. R. E.

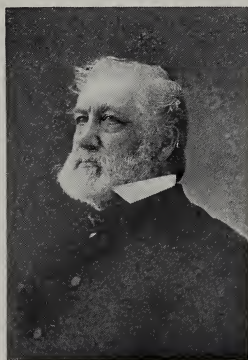
PRESENTED BY

DR. FREDERICK H. JAMES

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DR. FREDERICK H. JAMES

Dr. Frederick H. James was born in Gloucestershire, England, March 9, 1825. The family came to this country while he was yet a lad and settled in Rochester, where he studied medi-



Dr. Frederick H. James

cine and practiced his profession for a time. In 1863 he moved to Lancaster, and from that time he was actively interested in the business and social interests of Buffalo, occupying many positions of trust and responsibility. For many years Dr. James

was a member of the Board of Directors of the Buffalo Fine Arts Academy, and was its President in 1894. His energy and strength of character, clear judgment and indomitable will made him successful in every undertaking. His high ideals, and taste for literature and art, strengthened with his years. Personally he was a most companionable man, of lovable disposition and of imposing presence.

In 1891 Dr. James presented to the Academy his collection of the works of Sir Seymour Haden. Shortly before the artist's visit to America, in 1882, Dr. James commenced his collection. He purchased the finest proofs which the artist brought with him, among them many rare and unique states. He steadily added to the collection until his death, June 28, 1897. The result is that the collection is one of the finest and most complete in existence; indeed, considering its high quality, it is doubtful if its equal exists.

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#### SIR FRANCIS SEYMOUR HADEN, P. R. E.

Sir Francis Seymour Haden, of original artists of modern times the foremost etcher of landscapes and marine subjects, was born in London in 1818. A busy and successful London surgeon, his artist life is described by him as "only a very small episode in a long and laborious career." In 1843-1844, during an enforced period of relaxation, he traveled with friends in Italy, and there he produced his first etchings, six in number, mostly from studies in water-color. Of two of these a single impression is known. Of the remainder no impressions are known to exist. For fourteen years after this period there is no record of any published plates. According to the catalogue published by Sir William Drake in 1880, and Harrington's supplement, published in 1903, Haden's work consists of 241 plates, almost wholly produced between the years 1858 and 1885, although his work extends into the present century.

Mr. Haden was introduced to the public by the eminent French critic Philippe Burty, who published an article upon him in the "*Gazette des Beaux-Arts*" in 1864, with a list of 54 plates. In 1866 this article was reprinted with slight changes, and with it was published a selection of 25 etchings. The busy surgeon and successful amateur was promoted to the front rank

of painter-etchers. An artist and draughtsman of rare ability, and a master of technique, his work, whether in etching, dry-point or mezzotint is invariably of high quality.

Mr. Haden has been an enthusiastic collector of the old masterpieces, particularly of the works of Rembrandt. These he studied and analyzed with great care, acquiring in this way an intimate knowledge of the artist's methods. A keen observer of nature, he devoted himself chiefly to beautiful English landscape and river scenery, which he portrayed with remark-



27. Sir Seymour Haden — by the Artist himself

able breadth, directness, vigor and simplicity. His work has a peculiar charm and individuality. By his example and writings he assisted greatly in the modern revival of painter-etching, an art which for many years had been little more than a seventeenth-century tradition. In 1880 he was elected president of the Society of Painter-Etchers. At the Paris Exposition of 1889 his etchings won the "Grand Prix," or Medal of Honor, and at the Exposition of 1900 his original drawings and mezzotints won the same supreme distinction. He was knighted in 1894.



## CATALOGUE

A description of the different plates and their states will be found in the catalogue of Sir William Drake and Harrington's Supplement, which will be furnished on application. The letters D. and H. refer to those works.

1858

1. Arthur. D. 7.  
Trial proof (c). H.  
A portrait of the artist's younger son.
2. A Lady Reading. D. 9.  
Trial proof (b). With dedication to the etcher, Lalanne, and from his collection. A portrait of Lady Haden. Very few impressions were printed.
3. Amalfi. D. 10.  
A. Marked *Trial (a.) Mons. Lalanne, Seymour Haden.*  
From Lalanne collection.  
B. Published state.  
Mr. Haden believes this was drawn on the plate in 1843-4, but is not sure whether it was bitten in then or later.

1859

4. Thames Fisherman. D. 11.  
First state, in brown ink on India paper.  
Exhibited at the Paris Salon, 1859; Royal Academy, 1861.
5. Kensington Gardens. D. 12. The small plate.  
Second state.  
Exhibited at the Royal Academy, 1861.

6. Mytton Hall. D. 13.

A. First state.

B. Wood-cut of same subject. *Mytton, 1864.*

Mytton Hall is an old Henry the Seventh house, at which Mr. Haden was in the habit of staying for the purpose of salmon fishing in the river Ribble (the Lancashire River, No. 162) which runs past it.

Exhibited at the Royal Academy, 1864.

7. Mytton Hall. Drawing.

8. Egham. D. 14.

A. First state. About a dozen, only, printed.

*Mons. Lalanne, first state, Seymour Haden.*

B. Unique proof on Chinese paper intermediate between first and second states. There are three birds in the sky, signature erased. "To Rose" on the stern of one of the boats.

C. Third state, three birds in the sky.

This and Egham Lock were done the same day and from the same spot, one looking up and the other down the river.

Exhibited at the Royal Academy, 1860.

9. Egham Lock. D. 15.

A. First published state on thin Japan paper.

B. Same mezzotinted. *One of the first five proofs taken.*

10. Sub Tegmine. D. 16.

Second state. After about thirty impressions were taken the plate was destroyed. The words "Greenwich Park, 1859," are in Mr. Whistler's handwriting.

11. Out of Study Window. D. 17.

A. Trial proof (a). Drake states that a single impression only was taken. From Lalanne collection. *Trial proof (a) before the signature, S. H. Mons. Lalanne, S. Haden.*

B. First published state.

Exhibited at Royal Academy, 1862.

12. Fulham. D. 18.  
Trial proof (b).
13. On the Test. D. 19.  
A. Undescribed trial proof before Drake's trial (a) marked *unique trial Aa*. From Drake collection.  
B. Trial proof (d). *March 5, 1878*.  
The Test, in Lancashire, is a famous trout stream.
14. A Water Meadow. D. 20.  
First state.
15. Early Morning, Richmond. D. 21.  
Second state. "To Dasha" (Lady Haden) appears on one of the trees, "The lark at heaven's gate sings."
16. Kidwelly Town. D. 22.  
First state on Vellum.
17. Kidwelly Castle. D. 23.  
A. Trial proof (a) before the signature, *Mons. Lalanne, Seymour Haden*.  
B. Trial proof (b).  
Sketched from the railway station while waiting for the train.
18. The Mouth of a Brook. D. 24.  
Trial proof (b). After the plate was cut down. "The best piece of foliage work I think I have ever done. Like others of the earlier plates, however, it was laid aside after four impressions had been printed and when taken up again was past recovery from oxidization. Plate destroyed after six impressions."

1860

19. Kensington Gardens. D. 26.  
The larger plate.  
A. Unique trial proof. Before the shadows cast by the lower limbs of the large tree. On India paper. Plate

8 inches wide and more than  $11\frac{1}{2}$  inches long; lower plate mark cut off.

B. Published state.

Exhibited at the Royal Academy, 1861.

20. Stems. *A study*. D. 27.

Published state.

21. A By-Road in Tipperary. D. 28.

Second state on thin Japan paper.

The plate was destroyed after about twenty impressions in each state were taken.

Exhibited at Paris Salon, 1864.

22. Combe Bottom. D. 29.

A. First published state.

B. Trial, marked *prepared for second state*.

23. The Holly Field. D. 30.

Published state.

24. A Cottage Window. At Shere. D. 33.

Trial proof (b). Two or three impressions only exist.

Had not been bitten in when Drake's Catalogue and Supplement were published.

25. Shere Mill Pond. D. 34. A small study.

Plate reduced. Marked *unique* in handwriting of Sir William Drake.

26. Shere Mill Pond. The large plate. D. 35.

First state, with the word *Shere* in the lower left corner, and the signature *Seymour Haden, 1860*, in the right lower corner. (Illustration, page 100.)

Proof of superb quality and condition, on Japan paper.

Exhibited at the Royal Academy, 1863. One of the artist's most celebrated works. Mr. Hamerton considered this to be the finest etching of a landscape subject, except Claude's *Bouvier*.

Exhibited at Royal Academy, 1863.

1862

27. Portrait of Francis Seymour Haden. No. 3, H. 188. On one of the sheets of paper is an inscription of which the words *ad viv. delvt.* can be made out, and below, *Seymour Haden ad natu...* and *F. Seymour Haden, ad vivum delineavit, 1862.* (Illustration, page 95.)

1863

28. Amsterdam. D. 36.  
Five sketches of the Sea-face of Amsterdam, and below the title seven lines of inscription in reverse. Trial proof



26. Sir Seymour Haden: Shere Mill Pond

(a.) Two or three proofs only were taken and the plate was divided into D. 37 and 38, the other three sketches being destroyed. From Drake collection.

29. Amstelodamum. D. 37. Third sketch from last above plate.  
A. Trial proof (a). Before the sky, the scroll or any writing. From Drake collection.



- B. Trial proof (a) with *Hic Terminus Haeret* written over the subject in pencil, marked *Trial before banderol*.  
 C. Undescribed proof with *Amstelodamum* and *Hic Terminus Haeret* at right below subject, but before the signature and date. Marked *Trial (b)*. From Burty and Drake collections.
30. Cranbrook. D. 39.  
 Second state.
31. Dundrum River. D. 42.  
 Trial proof (a).
32. The Two Asses. D. 43.  
 Published state.
33. A Sunset in Ireland. D. 44.  
 A. Trial proof, marked *rare intermediate state*. From Drake collection. A great variety of proof states exists.  
 B. Further intermediate proof.  
 Exhibited Royal Academy, 1863; Paris Salon, 1864.  
 This plate and No. 21 were done in the park of Viscount Hawarden, in the most beautiful part of Tipperary.
34. Battersea Reach. D. 45.  
 First state on Japan paper. Very fine early impression before the "Gazette" impressions were taken.  
 Exhibited at Royal Academy, 1864.
35. Whistler's House at Old Chelsea. D. 47.  
 Published state.
36. Near the Grande Chartreuse. From a drawing by Turner.  
 D. 49.  
 A. Unique proof. Printed in light brown by the artist with ink on the surface, but not in the lines, so that the lines stand out white. In margin: *I do not send the plate. It is not sufficiently done to prove. This is an impres-*

*sion with ink on the surface. S. H.* (Addressed to the printer, Goulding).

B. Published state. Parts of the etching are heightened with mezzotint.

1864

37. Thomas Haden of Derby. D. 51.  
First published state.  
Portrait of the artist's grandfather. From a painting by Wright of Derby.
38. Sarah and Anne Haden. D. 53.  
Trial proof before lettering or signature.  
Twin Daughters of Thomas Haden of Derby.
39. Portrait Sketch. Unfinished portrait of the artist. D. 54.  
Trial proof (a).
40. Newcastle in Emlyn. D. 55.  
Published state.
41. House of the Smith. D. 56.  
First published state. On Vellum.
42. Kenarth, South Wales. D. 57.  
A. Undescribed trial proof, before the heavy work in the trees.  
B. Published state.
43. Kilgaren Castle. D. 58.  
Published state.
44. A Child's Head. D. 59.  
Trial proof (b). H.
45. Cardigan Bridge. D. 60.  
First published state.

46. The Fisherman. D. 61.  
A. Trial proof (a).  
B. First published state.
47. Penton Hook. D. 62.  
A. Trial proof (b).  
B. First published state. The tree has been re-etched.  
From Drake collection.
48. The Lovers' Walk. Second plate. H. 190.  
Trial proof (a).
49. Thames Ditton—with a Sail. D. 64.  
Marked *1st state, 15 impressions*.
50. Railway Encroachment. D. 65.  
Published state.
51. Brentford Ferry. D. 66.  
A. Trial proof, before the strong shadows on the trees.  
B. Impression with the words "To Whistler" in upper  
left corner.
52. The Towing Path. D. 67.  
A. First state.  
B. Trial proof (f), intermediate. H. The lady has been  
taken out, but no second dog introduced as described by  
Drake.  
Additional work throughout the plate.
53. Evening. D. 68.  
First published state, on Japan paper.
54. Shepperton. D. 72.  
First published state.
55. Kew Side. D. 73.  
Published state, on Japan paper.

56. Isleworth. D. 76.  
 A. Trial (a), on Chinese paper.  
 B. Trial (b), the contour of the arch described by a single line.
57. Kew Ait. D. 77.  
 First published state.
58. Croquis in Burty's Garden. D. 79.  
 An impromptu sketch to show M. Burty how to suggest in etching the direction of the growth of the bark of a tree.  
 First state, on Chinese paper. Only 12 printed. On zinc.
59. "Griff." D. 80.  
 Trial proof (a).  
 A portrait of Charles A. Cole.
60. La Belle Anglaise. D. 81.  
 Trial proof (b). From the Burty collection. A portrait of one of the daughters of the Viscount Hawarden. Of extreme rarity, being a private plate, and lacking in almost every collection.
61. A River in Ireland. D. 82.  
 First state, only 12 impressions taken.
- 1865
62. Sunset on the Thames. D. 83.  
 First state.
63. Hands Etching. Ô Laborum, etc., D. 84.  
 A. First state. The subject is traced on the plate in outline, with date and signature. The lettering printed in brown, marked *1st*. On Vellum. From Drake collection.  
 B. Second state.

64. **Hands Etching.** The second plate. H. 193.  
 Trial proof. Below the subject: O Laborum Dulce  
 Lenimen \* \* \* \*. No date; in pencil: *Hor. ad Lyram,*  
*Seymour Haden, unique impression.*
  
65. **Hands Holding a Crayon.** D. 85.  
 Published state.
  
66. **Hands Folded.** D. 86.  
 Trial proof (a).  
 NOTE: The last four plates of hands were done as head  
 and tail pieces for *Etudes à l'eau-forte.*
  
67. **The Hay Barge and the Thames at Barnes.** H. 192.  
 Trial proof (a).
  
68. **Little Calais Pier.** D. 87.  
 First state.
  
69. **Horsley's House at Willesley.** D. 88.  
 Trial proof (a). H. On zinc.
  
70. **Horsley's Roof.** D. 89.  
 Published state. H.
  
71. **Horsley's Cottages.** D. 90.  
 Published state.
  
72. **Old Willesley House.** D. 91.  
 Published state.
  
73. **Dog and Monkey.** D. 92.  
 Trial proof (b). Two or three impressions only.
  
74. **Three Sketches of Monkeys.** D. 93.  
 Sketches in three positions of the monkey represented  
 in last above. *Kew, June 4, 1865.*  
 Only impression from the plate in existence. From  
 Burty and Drake collections. *Unique S. H.*



75. "Puff." Dog asleep on a Chair. D. 94.  
Published state.
76. Twickenham Church. D. 95.  
Published state.
77. Twickenham Bushes. D. 96.  
Trial proof (a).
78. The Assignation. D. 97.  
A. Marked *undescribed trial proof, only two taken*.  
Corresponds to H. Trial (b). *Kew* in lower left corner, but without the signature; red ink.  
B. Published state.
79. Old Chelsea Church. D. 99.  
Trial proof (b).
80. Yacht Tavern, Erith. D. 101.  
A. Marked *first state*. On vellum; etched on zinc.  
Corresponds to H. Trial (b).  
B. Trial proof (c).  
This and the following were done on the same day in company with Daubigny, the eminent French landscape painter.
81. Erith Marshes. D. 102.  
Published state. Etched on zinc.
82. The Moat House. D. 103.  
Trial proof (a).
83. Sonning Alms House. D. 104.  
Trial proof (a). Without the signature.
84. Sonning Bank. D. 105.  
Trial proof (b), in preparation for second state. The figure in middle distance on the right has been removed leaving a white spot. Plate reduced.

85. Harry Kelly's. Putney. D. 107.

Published state.

86. The Feather's Tavern. D. 108.

First state.

87. Thames Side. D. 109.

First published state.



80. Sir Seymour Haden : Yacht Tavern, Erith

88. A Castle, County Wicklow. D. 110.

Published state.

89. Topsail Barges. D. 111.

Trial proof (a).

90. Bark Refitting. D. 112.

A. Trial proof (a). From Drake collection.

B. Trial proof (b).

91. Firs—A Study. D. 113.  
Published state.
92. Mount's Bay. D. 114.  
A. Marked *Trial proof* (b) *touched*. From Drake collection.  
B. Trial proof (c).  
"This was the first plate etched wholly in the bath."
93. The Herd. D. 115.  
Fine early impression, before the impressions were printed for *Sonnets et Eaux-fortes*.
94. The Three Sisters. D. 116.  
First published state.  
"This and the preceding were done in an old chase in which is a hunting lodge which belonged to the Duke of Northumberland and which before the reform bill returned five members to Parliament! It is one of the finest of our English parks."
95. The Little Pool. H. 196.  
Published state.
96. A River Side—Devon. D. 117.  
Published state.
97. The Turkish Bath — With Two Figures. D. 118.  
Published state.
98. The Turkish Bath — With One Figure. D. 119.  
First published state.  
"Though called the Turkish Bath, this and the preceding are only studies of shampooers."
99. Battersea Bridge. D. 120.  
A. First published state.  
B. Third state. From Drake collection.

# 1869

100. **The Island, Boyle's Farm.** D. 121.  
First state.
101. **The Inn, Purfleet.** D. 122.
  - A. The first impression taken from the plate, retouched by the artist. From Drake collection.
  - B. First published state.
  - C. Center portion of the plate,  $3\frac{3}{4}$  x 10 in. From Drake collection.  
"A very fair rendering of the Thames below London."
102. **Opposite The Inn, Purfleet.** D. 123.  
Published state.
103. **A Likely Placs for Salmon.** D. 124.
  - A. Marked *Trial* (a), but right foreground is nearly clear and fisherman is in bold relief. A second figure leans over the rock with a gaff. Touched with pencil.
  - B. First published state.
104. **Ludlow Castle.** D. 125.  
Trial proof (a).
105. **Whitfield Yew.** D. 126.  
Trial proof (b).

# 1870

106. **The Two Sheep.** D. 127.  
Trial proof (c).
107. **Breaking Up of the Agamemnon.** The first plate. D. 128.  
First published state. On Whatman paper.  
One of the artist's most popular plates.
108. **Iffley Mill.** D: 129.  
Trial proof (c).
109. **A Brig at Anchor.** D. 130.  
Trial proof (a).

110. Sawley Abbey. D. 131.  
 A. Trial proof (b), with dogs and reeds in the foreground. Marked *Two only*.  
 B. Marked *First state*, but the right and middle foreground are bare.
111. By Inveroran. D. 132.  
 Trial proof (b). H.
112. Scotch Firs, Inveroran. D. 133.  
 A. Trial proof (a). On zinc.  
 B. Published state. The mountain taken out.
113. The Amstel, a Memorandum. D. 134.  
 Second state.  
 "From a window in the Amstel Hotel at Amsterdam."

114. The Mill Wheel. D. 136.  
 A. First state. A few only taken.  
 B. Second state.
115. Harlech. D. 137.  
 The Etching. Only twelve were printed.
116. An Essex Farm. D. 138.  
 First state. Zinc.
117. The Boat House. D. 139.  
 Trial proof (c). H.
118. Calais Pier. D. 140.  
 From the painting by Turner in the National Gallery. Executed for mezzotint, but being carried beyond the point necessary for that purpose it was published as an etching. The largest of the artist's works. Trial proof, intermediate between first and second states.



119. Pool Dornie. D. 141.  
First published state. H.

1877

120. Hand Painting. D. 142.  
Trial proof (a).
121. Hands Dry-Pointing. D. 143.  
Trial proof (b).
122. Winchelsea Canal. D. 144.  
Mezzotint.
123. Divergent Paths. D. 145.  
Trial proof (c). H.
124. Windmill Hill (No. 1). D. 146.  
First published state.
125. Windmill Hill (No. 2). D. 147.  
Trial proof (b).
126. Windmill Hill (No. 3). D. 148.  
Trial proof (a).  
This and the two preceding plates were done on the same day. Windmill Hill is a high common near Swanage in Dorsetshire which long served as a landmark for vessels at sea.
127. Ye Compleat Angler. D. 149.  
A. Marked *Undescribed early state*. Before published state.  
B. Counterproof marked *Trial Reverse, Jan. 6, 1878*; of trial (b).  
Published in Hamerton's *Etching and Etchers*; 3d Ed., 1880.

128. Nine Barrow Down. D. 150.  
Published state.
129. The Keep. D. 151.  
Second state. H.
130. The Sluice. D. 152.  
Published state.
131. The Cabin. D. 153.  
Published state.
132. The Castle Bridge. D. 155.  
Trial proof (b). H.
133. Swanage Bay. D. 156.  
Published state.
134. Newton Manor. D. 157.  
Published state.
135. Challow Farm. D. 158.  
Trial proof (b) marked *Undescribed state*. H.
136. Wareham Bridge. D. 159.  
Undescribed trial before first published state. After  
H trial (d).
137. The Little Boathouse. D. 160.  
Trial proof (a).
138. A Backwater. D. 161.  
A. Trial proof (c). H.  
B. Three large ducks sitting have been introduced in  
the foreground. First state. H.
139. Sketch at the back of a Zinc Plate. D. 162.  
Trial proof (b). H.

140. The Three Cows. D. 163.

A. Trial proof (c). Two cows only. H.

B. Trial proof (d). A third cow, grazing, has been introduced in the middle ground on the right.

141. The Willows. D. 164.

A. Trial proof (a).

B. First state. With two lambs lying among brambles in left foreground. H.



135. Sir Seymour Haden: Challow Farm

142. Dusty Millers. D. 165.

Trial proof (a).

143. Barbel Fishing. D. 166.

Published state.

144. The Vicarage. D. 167.

Trial proof (a).

145. Grim Spain. D. 168.

Published state.

Published in Wedmore's "Four Masters of Etching."  
One of the Moorish gateways of the Castle at Burgos.  
The bones of the English besiegers of Burgos under  
Wellington still lie unburied around the town.

146. The Fountain, Cintra. D. 169.

Marked Trial (a).

"This fountain stands at the entrance to the palace of  
Montserrat in which Byron wrote Childe Harold."

147. The Tank, Cintra. D. 172.

Trial proof (a).

148. Outside the Cork Convent, Cintra. D. 174.

Published state.

149. Inside the Cork Convent, Cintra. D. 175.

Published state.

150. Saint Francis, A Monk Praying. D. 185.

First published state.

151. The Monk at the Fountain. H. 200.

Trial proof (a).

## 1878

152. Thames Fishermen. D. 182.

A repetition of No. 4 with changes in the form of the  
trees on the left bank.

Trial proof (a).

153. Windsor. D. 183.

Marked *Trial proof*, last before published state, S. H.  
Corresponds to H. trial (b).

154. The House by the Sea. D. 176.  
 A. Trial proof (b). H.  
 B. First state.  
 Done during a lecture at the Royal Institution.
155. The Amstel. D. 177.  
 First published state.  
 Done during a lecture at the Royal Institution.



159. Sir Seymour Haden: Greenwich

156. The Hedgerow. D. 178.  
 First state.
157. The Turret. D. 179.  
 Published state.
158. Three Tree Farm. D. 181.  
 Published state.



159. Greenwich. D. 184.  
Trial proof (a). A superb impression. (Illustration,  
page 115.)

1880

160. Harlech, Mezzotint. The second plate. H. 207.  
Same subject as No. 115 reversed.  
A. Trial proof (a). Marked *First impression from  
plate.*  
B. Published state.

1881

161. The Minister's Horse. H. 209.  
Trial proof (a).  
162. A Lancashire River. H. 210.  
First state. *Seymour Haden to Frederick H. James.  
Esq., July, 1883, with best compliments. Before the  
numbered impressions.*  
163. The Village Ford. H. 211.  
Second state.

1882

164. Cowdray Castle — with Cows. H. 215.  
Published state.  
165. Cowdray Castle — with Geese. H. 216.  
Published state.  
166. The Three Calves. H. 217.  
Published state.  
167. Encombe Woods, No. 1. H. 213.  
First published state.  
168. The Four Cows. H. 218.  
Marked *Trial (a).*

169. **The Test at Longparish.** H. 219.  
Published state.
170. **The Latest Tree.** H. 220.  
First published state.

1886

171. **Breaking up of the Agamemnon.** Second plate. H. 223.  
A. Trial proof (b).  
B. Mezzotint.



162. Sir Seymour Haden: A Lancashire River

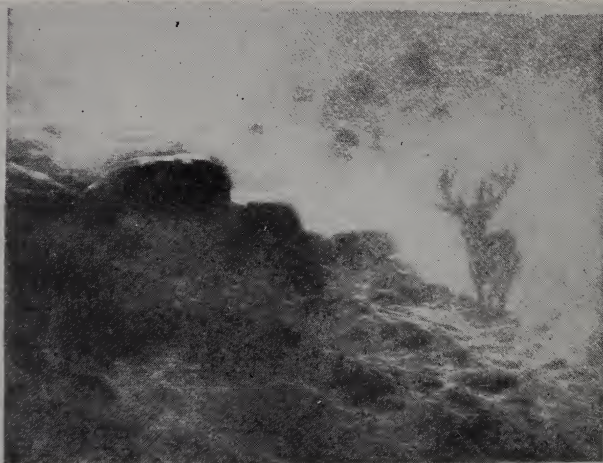
1896

172. **The Little Longparish.** H. 228.  
Trial proof (a).

1897

173. **An Early Riser.** H. 231.  
Mezzotint. First published state.  
Exhibited at Painter-Etchers Society, 1897. (Illustration, page 118.

174. Grayling Fishing. H. 232.  
 Mezzotint. First published state.  
 Exhibited at Painter-Etchers Society, 1897.
175. A Moorland Stream. H. 233.  
 Mezzotint. First state retouched with pencil. Only  
 two or three impressions printed. Marked on back  
*A Moorland stream afterwards altered to Haunt of  
 Mosquito. A scientific plate, Seymour Haden.*



173. Sir Seymour Haden: An Early Riser

1898

176. The Mouth of the Thames. H. 239.  
 After Turner. Mezzotint.  
 First impression from the plate, touched.
177. Cup and Saucer. Drawing. Authenticated by the artist.  
 December 9, 1858.

178. A Wine Glass. Drawing. Authenticated by the artist.
179. The Colosseum. Done in Rome in the winter of 1843-4.  
Drawing. Authenticated by the artist.

## PART III

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### ETCHINGS, WOOD-ENGRAVINGS, ETC.

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ETCHINGS PRESENTED BY FREDERICK KEPPEL, Esq.

**JEAN FRANÇOIS MILLET.**

180. The Wool Carder.

181. Woman Knitting.

**JAMES A. McNEILL WHISTLER.**

182. Bibi Lalouette.

183. La Vieille aux Loques.

PRESENTED BY MRS. FREDERICK H. JAMES.

**JAMES A. McNEILL WHISTLER.**

184. Billingsgate (1859).

**ADOLPHE APPIAN.**

185. Au val Romey (1860).

**MAXIME LALANNE.**

186. Landscape. Artist's proof on india paper. Signed.

**PAUL RAJON.**

187. Le Plan, after Édouard Detaille (1869).

188. Portrait of Rajon (very rare).

189. Le Graveur. Portrait of Meissonier fils (1869).

190. Portrait of Meissonier — After Meissonier's portrait of himself. (Rare early proof before the inscription above the name of Meissonier.—From Rajon's Collection.)

191. Portrait of John Stuart Mill, after George F. Watts, R. A.

192. Portrait of Victor Hugo, after Bonnat's Painting, which received an award at the Paris Salon of 1879. Proof, out of print.



## J. LUMSDEN PROPERT.

- 193. Twickenham. (Only 100 impressions taken. Signed Artist's proof.)
- 194. Margate.
- 195. Sunset, Romney Marsh. (Only 100 impressions taken. Plate destroyed.)
- 196. Sunset, Venice.
- 197. Northwick Pool.
- 198. Terreborne.

## C. STORM VAN S'GRAVESANDE.

- 199. Au Bord du Glin, pres Abconde. (The smaller plate.)

## CHARLES WALTNER.

- 200. Christ Before Pilate. After Munkácsy. Unique trial proof.
- 

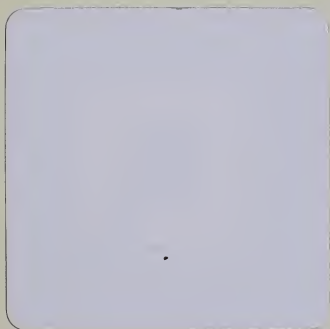
## WOOD ENGRAVINGS PRESENTED BY MR. PHILIP SHERWOOD SMITH, BUFFALO.

### HENRY WOLF, New York.

- x 1. Le Crépuscule. After Alexander Harrison.
- x 2. Virgin Enthroned. After Abbott H. Thayer.
- x 3. Palace of Fine Arts, Chicago Exposition. After André Castaigne.
- x 4. Fox Hunt. After Winslow Homer.
- x 5. La Bernoise. After Dagnan-Bouveret.
- x 6. Portrait of a Boy. After Brush.
- x 7. Les Amoreuses. After Diaz.
- x 8. Canal, Artoise. After Cazin.
- x 9. Evening Star. Original engraving.
- x 10. Romola. After Sara G. Sears.
- x 11. View on the Seine. After Homer Martin.
- x 12. Wood Gatherers. After George Inness.
- x 13. Landscape. After A. H. Wyant.

- x 14. Oxen Drinking. After Horatio Walker.
- x 15. A Quiet Hour. After J. W. Alexander.
- x 16. The Morning Star. Original engraving.
- x 17. The Bent Tree. After Corot.
- x 18. Little Lady Sophie of Soho. After Whistler.
- x 19. A Spanish Lady. After Fortuny.
- x 20. Portrait of a Lady. After Irving R. Wiles.
- x 21. Portrait of Mrs. Creelman. After J. J. Shannon.

(The above are the engraver's finest proofs, printed on Chinese paper.)



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